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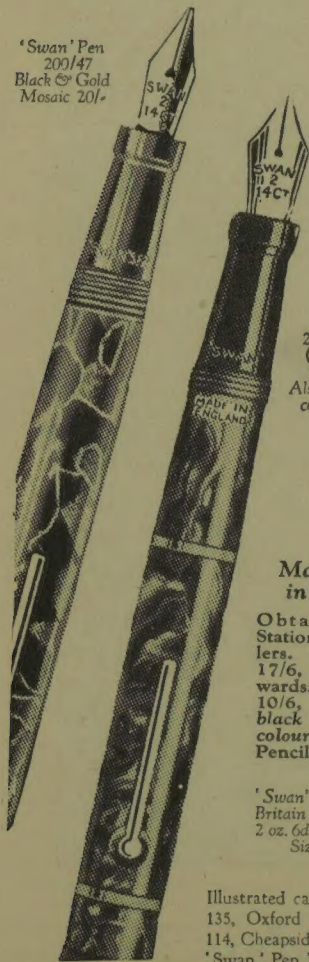
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| | | |
|-------|----------|--|
| Fri. | 3rd Nov. | Seaman's Band of the Royal Naval Barracks, Chatham |
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| Mon. | 6th " | H.M. Royal Marines |
| Tues. | 7th " | H.M. Grenadier Guards |
| Wed. | 8th " | H.M. Irish Guards |
| Thur. | 9th " | 2nd Bn. Royal Warwickshire Regiment |
| Fri. | 10th " | H.M. Life Guards |
| Sat. | 11th " | Royal Regiment of Artillery |
| Mon. | 13th " | 3rd Carabiniers (P/W Dragoon Guards) |
| Tues. | 14th " | H.M. Scots Guards |
| Wed. | 15th " | H.M. Coldstream Guards |
| Thur. | 16th " | H.M. Welsh Guards |
| Fri. | 17th " | H.M. Royal Horse Guards |
| Sat. | 18th " | British Legion Military Band (Lewisham) |
| Mon. | 20th " | Metropolitan Police "A" Division |
| Tues. | 21st " | H.M. Royal Air Force |
| Wed. | 22nd " | Royal Regiment of Artillery |
| Thur. | 23rd " | Royal Naval School of Music, Deal |

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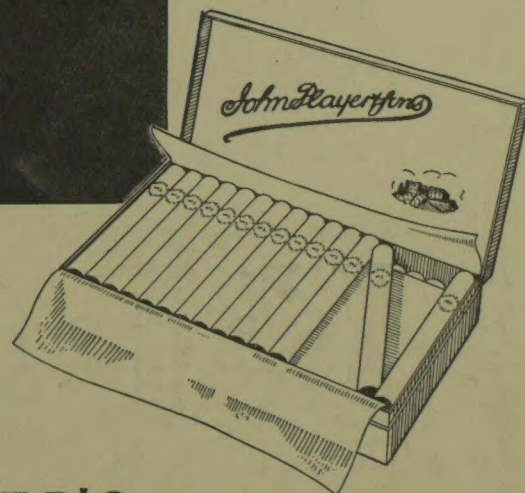
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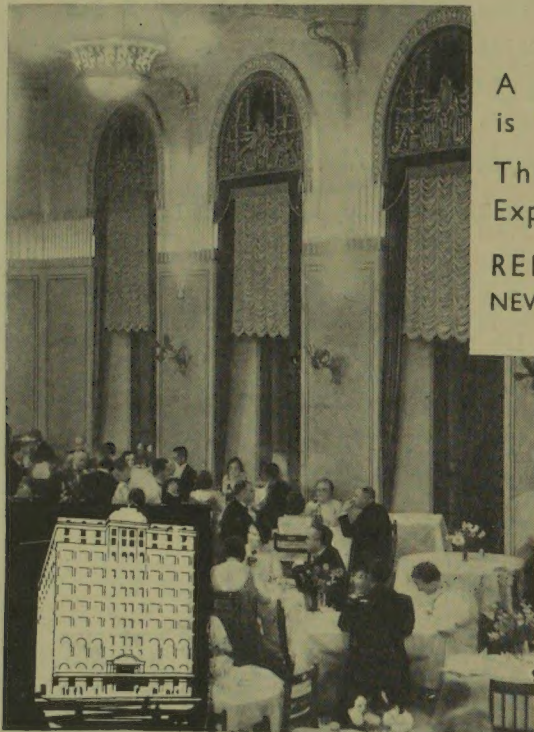
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SATURDAY, NOVEMBER 4, 1933.



ALUMINIUM RACING-YACHTS FORESHADOWED? A SCALE MODEL OF A SCHOONER IN ALUMINIUM.

"Zillah," this beautiful scale model of a famous racing-yacht, has been built of aluminium by Mr. H. M. Devereux, of Warrington, and is a very interesting experiment. Its purpose is to ascertain whether a yacht can be built lighter in aluminium than in wood; and whether, if lighter, an additional amount of lead ballast can be used so as to allow the yacht to carry a bigger sail area. The model is 3 ft. 5 1/8 in. long, with 8 in. beam, 8 in. from deck to bottom of keel, mainmast 3 ft. 3 1/2 in., and foremast 2 ft. 7 1/4 in. The method of construction was as follows: the two halves of the hull, port and starboard, were beaten out in aluminium with sea-resisting properties. When they fitted

accurately they were placed together and welded by the oxy-acetylene process from bow to stern. The lead weight was dropped inside the hull, and the deck then welded in. Thus there is no seam in the hull except the longitudinal seam, and no riveted joints, so that friction is reduced to its minimum. The masts and spars are of hollow aluminium. The model is found to be very fast to windward and reaching. Mr. Devereux believes the model to prove it possible to build a big boat to the limits of the length to which sheet aluminium of the correct quality can be rolled, without any cross seams whatever on the hull. Aluminium is used in the hull of "Miss Britain III."

PHOTOGRAPH EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS."



By G. K. CHESTERTON.

THIS is an age of contradiction; that is why it cannot really be an age of controversy. For contradiction is the complete absence of agreement. And controversy depends utterly and entirely upon the presence of agreement. If anybody will examine all the great controversies of the past, he will see that men always agreed before they disagreed. In other words, controversy always means a parting of the ways; but that always means that men have walked together along one road to the point where it turns into two roads. It simply cannot happen at all if they walk along two parallel roads a hundred miles apart; and is even less probable if they are walking on two different planes, according to the mystical mathematics of the moderns; and one is moving in the Fourth Dimension and the other in the Fifth. It is not even an argument between two sages who contradict each other. It is an argument between two sophists, both of whom claim the right to contradict themselves.

question of whether there are such things as the Rights of Man, as distinct from the Regulations of Mankind. In other words, is there any such thing as justice, in the sense in which an individual has a right to justice? It arises just now, most frequently, in connection with some of those stale and rather smelly projects of Eugenics which have had so strange a resurrection in the recent social decay and despair. They generally confine themselves to discussing what shall be done with the Unfit. I should be inclined myself to enquire pedantically: "Unfit for what?" But then I am one of the superstitious survivals who still believe in Reason. I still have a stubborn prejudice in favour of sentences that come to an end, and statements that make some grammatical sense. I cannot conceive how anything or anybody could be Unfit in the abstract. But I should agree that anybody who talks like that is Unfit for certain purposes; as, for example, Unfit to argue; or Unfit to explain his own ethical system; and most certainly

man die for the people." This modern idea, which is a very ancient idea, would seem to be straightforward enough. There is nothing particularly mystical or complex about the notion that the human community is like a hive. There is nothing troublesome about it; except that it is not true.

What I complain of is that those who talk at large about the Unfit do not know that they are arguing on the old simple Pagan principle against the old and more subtle Christian principle. What I complain of is that they cannot realise that they are up against another code and creed, which holds that we must not wrong a man, even if he is one man. Very soon there will be no dispute, for the disputants will be too distant from each other. They will certainly have forgotten each other's theories; they will probably have forgotten their own. One man will be left repeating foggily that he represents Science, and that the other man only represents



THE RULER OF AN ORIENTAL KINGDOM RECENTLY THE SCENE OF A SECOND REVOLUTION: THE KING OF SIAM AND HIS QUEEN (ON HIS RIGHT) SURROUNDED BY LADIES OF THEIR COURT, WHO ARE OFFERING GIFTS TO THEM (INCLUDING A SIAMESE CAT!).

At the time of writing, news from Siam continued to be doubtful and contradictory. It was reported that the King and Queen were still at Singora (Lower Siam). The Premier, it was stated, had accepted the offer of the women's party to assist in the defence against the insurgents. Their work, he said, would be confined to the rear of the fighting line.

But there is another difficulty about modern controversy; and it is not even anything so deep as sophistry. It is simply shallowness. The blind and blundering quarrels of our day do not arise from anything so intelligent as bigotry. The trouble with the modern disputant is not that he does not understand the case for his opponent's convictions. It is that he does not understand the case for his own convictions. He has never gone back far enough in his own argument; and he has forgotten the very nature of first principles. First principles are the very last principles he is likely to think about. And it is very amusing to note that when they do happen to turn up at last, they do very literally turn up last. The first and fundamental thought is always apparently an afterthought. It is after an endless and laborious argument about law that a man suddenly remembers to say: "But you see, I don't believe in justice." It is after thrashing twenty topics threadbare, in the world of realistic and materialistic science, that we can see a sudden light breaking upon the controversialist, and hear him cry aloud with a pathetic astonishment: "Oh, I didn't know that you still believed in Reason!"

For instance, I can see one moral difference opening slowly like an abyss; a mile wide yesterday; and ten miles wide to-morrow; and a thousand miles wide the day after to-morrow. The men on the two sides of that moral chasm will soon be quite out of hailing or hearing distance of each other. It is the

Unfit to be put in control of anybody else's social life. Unfortunately, it seems to be the very people who cannot even finish sentences in common logic and language who are now allowed to pass sentences in judgment and punishment and penal criminology. Of course they will hasten to explain (with characteristic clarity of mind) that the new criminology has nothing to do with crime; and that the people who are being punished are not being punished for anything.

Well, so far as I am concerned, I knocked the stuffing out of all that stuff long ago; and it does not interest me any more than any other old rubbish-heap. But what does interest me is the way in which the moderns are beginning to differ so widely that they cannot dispute intelligibly. This is because they cannot make their own basic ideas intelligible, not even to themselves. Their own basic idea, that nothing matters except the State, is really a perfectly simple idea; I should myself be tempted to say a stupid idea. That an injustice to the individual is not important, as against some social utility, is a notion that could almost be put into words of one syllable. It has in fact been put into the plainest and simplest words in the past; especially in Pagan antiquity, in which this notion of the all-sufficiency of the State was very strong. One does not even need to know much Latin in order to say *salus populi suprema lex*. It was put into very childlike and luminous words by a Jewish gentleman, on a celebrated occasion when a prisoner was to be crucified: "It is well that one

Sentiment. You cannot settle any moral question in that sort of fog. It is just as much a Sentiment to desire social salvation as to desire individual salvation. And Science is merely the name of a tool, which could be used equally for either purpose; for saving an individual or saving a society, or blowing a society to hell with dynamite and poison gas.

The question in debate, if it could be presented in any form fitted for debate, is whether modern ethics are called upon to consider the case of indignity and injustice to individuals. It is perfectly easy to construct an ethical system for the hive or the ant-hill, in which it is clear that they are not. Our answer to it is to drag in the zoological detail that we do not happen to be ants, or even bees; that we belong to a very queer race of animals marked by a certain peculiarity. It is this fact: that we do not suffer most when we are smashed or smoked out, or trampled with large boots, but when we are wronged. The wrong is felt by the individual more realistically than by the community; and that instinct about injustice is a much more solid and fundamental fact than any generalisations about the tribe. That, at least, is how we should state it; but I do not profess to be stating it completely now. I only say that, in the current gossip on such things, nothing is ever stated at all. The two types or traditions commonly stand groping rather than grappling in the fog; the one vaguely defending a home he has lost, and the other a hive he has never had.

"MADAME EDINBURGH UNIVERSITY": THE 350TH BIRTHDAY CELEBRATIONS.



COMMEMORATING THE 350TH ANNIVERSARY OF THE FOUNDATION OF THE UNIVERSITY OF EDINBURGH: THE SERVICE IN THE HISTORIC CHURCH OF ST. GILES, WHICH WAS ATTENDED BY DISTINGUISHED DELEGATES FROM MANY HOME AND FOREIGN UNIVERSITIES.



SIR JAMES M. BARRIE, CHANCELLOR OF EDINBURGH UNIVERSITY (IN CENTRE); WITH GENERAL SIR IAN HAMILTON, RECTOR OF THE UNIVERSITY, ON HIS RIGHT, AND SIR THOMAS HOLLAND, PRINCIPAL OF THE UNIVERSITY, ON HIS LEFT.



THE CONFERRING OF HONORARY DEGREES IN THE MCEWAN HALL: SIR JAMES BARRIE, THE CHANCELLOR, "CAPPING" SIR JAMES CRICHTON-BROWNE, WHO ENTERED THE MEDICAL SCHOOL OF EDINBURGH SEVENTY-SIX YEARS AGO, WHEN HE WAS SEVENTEEN, AND IS THE OLDEST LIVING GRADUATE OF EDINBURGH UNIVERSITY.

The celebrations of the 350th anniversary of the foundation of the University of Edinburgh began on the night of October 27, when a reception was given by the Lord Provost and magistrates. The chief ceremonies took place on the following day. In the morning, honorary degrees were conferred on a distinguished company in the McEwan Hall, and Sir James M. Barrie, the Chancellor, gave his much-quoted speech beginning "Madame Edinburgh University." A service in the historic church of St. Giles followed; then came a luncheon at the University Union, given by the Graduates' Association; the opening of the Kirk o'Field College, an off-shoot of the Edinburgh University Settlement, by Sir James Barrie; an evening reception given by the University; a students' torchlight procession; and the floodlighting of the Castle. In the course of the

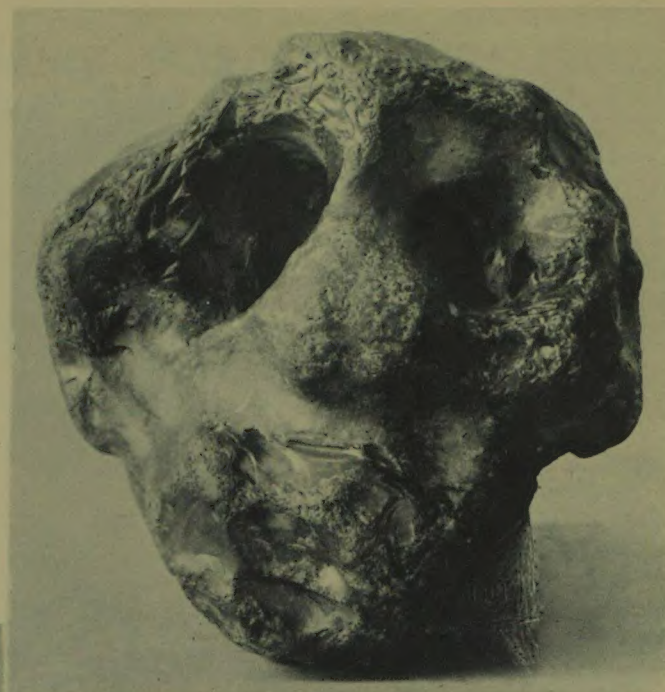
speech already mentioned, Sir James Barrie said: "Madame Edinburgh University: I do believe that you, who know so much, do not know until I tell you that this is your three-hundred-and-fiftieth birthday. How time passes, doesn't it? Grandmama, your sons and daughters are here to salute you. You remember your lowly beginning, in just a pinafore, was it not? And now you have sixty professors to carry the train of your gown. Is that enough for glory? . . . Woman, we have here with us distinguished delegates from nearly every University in Great Britain and Ireland and from famous seats in other lands. They are here to pay you homage; homage from all the lands where the flags of learning fly. Is your cup full now?" As to the Kirk o'Field College, this is designed to meet the desire of unemployed men for education.

ART MATTERS OF THE MOMENT: EXHIBITS; FINDS; A MEMORIAL; A LOT.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: AN ENGLISH SALLET; MODEL FOR HYDE PARK'S "ST. GEORGE." (C. 1460.)

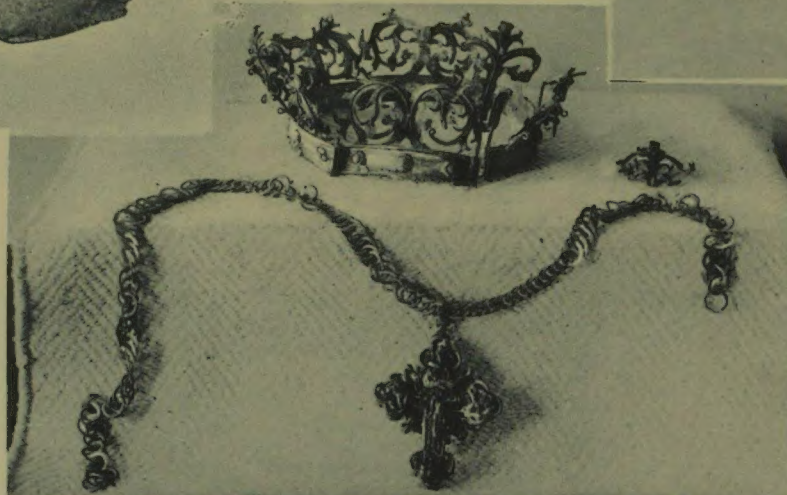
Left: From the hole in its crown, this sallet may have been used as a funeral helm. It was the model for the helmet of the St. George which forms the Cavalry Memorial. — Right: "Le Masque Humain de Wissant" was found by M. Victor Lecouffe. He notes: "Nose, eyes, mouth, etc., have been fashioned in their right positions, proving that the piece is the work of human hands. At the back of the stone is a small hole (possibly natural) which seems to have been used for suspending the object."



A PREHISTORIC STONE REPRESENTING A HUMAN HEAD; FOUND IN A QUARRY AT WISSANT AND ASSIGNED TO THE MOUSTERIAN PERIOD.—POSSIBLY A WARRIOR'S "MASCOT."



AN EARLY SIXTEENTH-CENTURY CROSS FOUND BY ROAD-REPAIRERS AT MIDDEL-FART, IN DENMARK: THE FRONT.



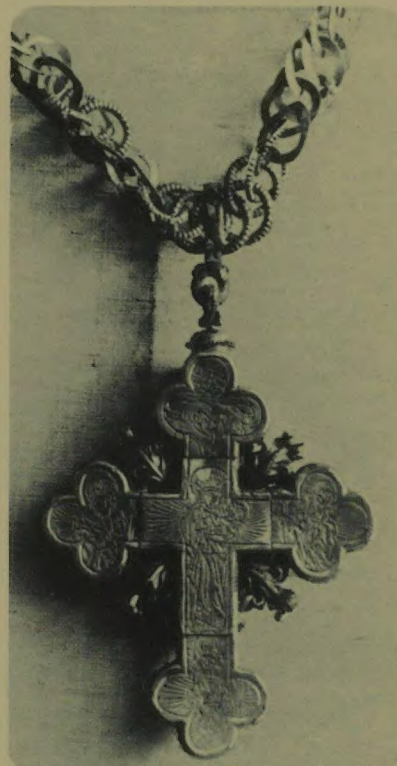
THE FIND MADE BY WORKMEN AT MIDDEL-FART: THE SILVER-GILT CROWN AND THE CHAIN AND CROSS.

A correspondent writes: "The cross is hollow. Its back shows the Virgin Mary, St. Paul, St. Simon, and St. Christopher. The Danish National Museum authorities think that the crown was made in 1520 A.D., and probably used as a crown for the wooden effigy of a Saint or as a bridal crown—perhaps for both purposes. The find is the first of its kind to be made in Denmark."



A LATE GREEK OR EARLY ROMAN TOMB FOUND BY WORKERS ON A NEW FOOTBALL GROUND IN ALEXANDRIA.

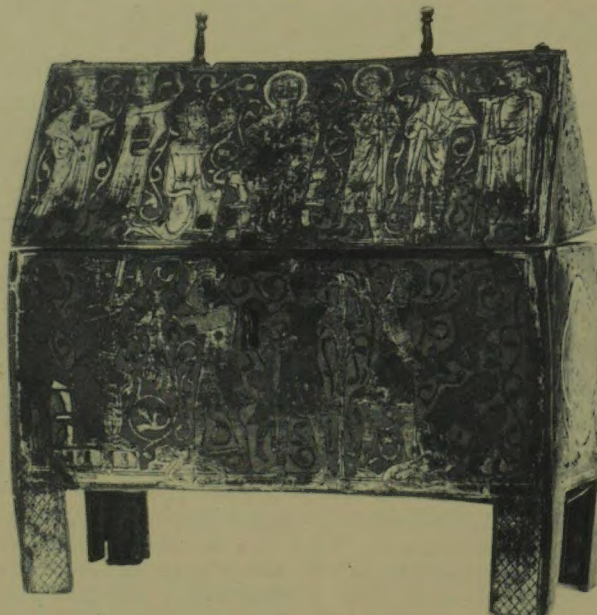
The find, which was made towards the end of September, is being followed up by Dr. Adriani, the Curator of the Alexandria Museum. Entrance has been effected through a gateway of delicately carved stone covered with fine mural paintings; and the excavators have cleared the central part of a chamber containing about a dozen loculi (individual burial-places).



AN EARLY SIXTEENTH-CENTURY CROSS FOUND BY ROAD-REPAIRERS AT MIDDEL-FART, IN DENMARK: THE BACK.



SHAPED LIKE A RUDDER: THE ITALIAN NAVAL WAR MEMORIAL OVERLOOKING THE HARBOUR OF BRINDISI. It was arranged that the King of Italy should inaugurate this memorial on November 3. It is of a yellowish local stone, over a concrete foundation; and it stands over 200 ft. high. The door at the base gives entrance to a chapel, lined with marble and having an altar. Naval guns flank either side in front; and battle-ships' anchors, the back.



TO BE SOLD BY AUCTION: A RARE LIMOGES ENAMEL "CHASE," OR SHRINE, DATING FROM ABOUT 1280.

Sotheby's will offer this on November 16. It is 7½ in. long, 8 high, and 3 deep. The ornamentations on the front include Herod, enthroned, watching three soldiers while they slay with spear and sword; and (on the slanting roof) the Adoration of the Three Kings—the Virgin and Child in the centre; on the left, Balthazar kneeling, with Melchior and Caspar behind; on the right, a youthful Saint, St. Anna, and St. Joseph.



STAINED-GLASS RESTORED TO CANTERBURY CATHEDRAL: A WINDOW THAT TOOK THREE YEARS TO REPLACE. During the war, the stained-glass windows of Canterbury Cathedral were removed, that they might be safe in the event of air raids. Now their replacement by Mr. Caldwell, glazier to the Dean and Chapter, and his assistants is nearing completion. The task has been a long one; for much of the material that had to be handled was exceedingly fragile.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



CZECHOSLOVAKIA'S FIFTEENTH BIRTHDAY: THE EIGHTY-TWO-YEAR-OLD PRESIDENT MASARYK ON HORSEBACK DURING THE CELEBRATIONS AT PRAGUE.

The fifteenth anniversary of the foundation of the Czechoslovak Republic was observed on October 28 as a national holiday throughout the country. Even those towns whose populations do not show a preponderance of Czechs enthusiastically expressed their loyalty to the State. President Masaryk, as Commander-in-Chief of the Army, reviewed the troops of the Prague garrison in the principal square of the city.



A GREAT GOLD-MINING CAMP OF THE FAR WEST REBORN: RENEWED ACTIVITY AT VIRGINIA CITY, NEVADA, OWING TO THE RISE IN THE PRICE OF GOLD.



NEW MUNICIPAL BUILDINGS AT PETERBOROUGH: A GENERAL VIEW OF THE BUILDINGS; OPENED BY ALDERMAN WHITTED ON OCTOBER 26.

The new municipal buildings at Peterborough, Northamptonshire, were formally opened on October 26, Alderman Whitted performing the ceremony. It is estimated that the buildings have cost a sum in the neighbourhood of £200,000, and their erection has benefited employment in the district. The foundation stone was laid by H.R.H. Prince George in 1929. Our photograph shows the main entrance, with its four stately columns repeated on the tower.



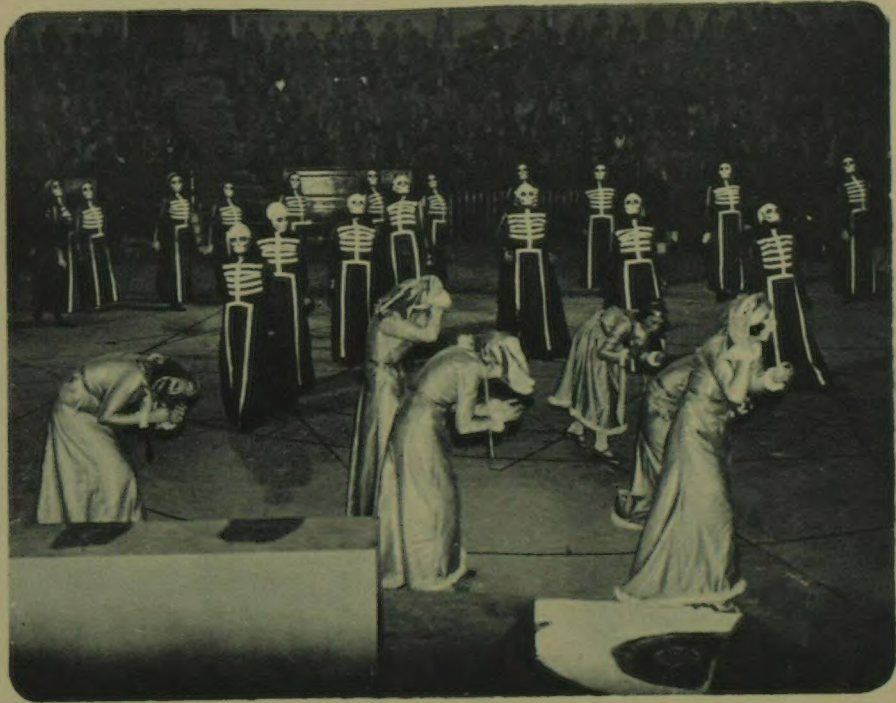
"GLEICHBERECHTIGUNG!": "EQUALITY" AS THE SLOGAN FOR THE GERMAN ELECTIONS—PAINTED IN LARGE LETTERS ON THE PAVEMENT IN A BERLIN STREET.

The campaign for the German elections to be held on November 12 continues in full swing, and the slogan "For peace, honour and equality" may be read, among other places, in large letters on bunting stretched across Unter den Linden. In this instance, it is curious to see that a "misprint" has occurred, the third E of "gleichberechtigung" being omitted. The equality referred to is, of course, Germany's equality of rights with the other Powers.



THE RENAISSANCE OF THE COMSTOCK LODGE, ONE OF THE WORLD'S RICHEST DEPOSITS OF PRECIOUS METAL: AN AIR VIEW OF VIRGINIA CITY, NEVADA.

In the middle of the last century, after the discovery in 1859 of the Comstock Lode, one of the richest gold and silver deposits known in the world, Virginia City, Nevada, became the most famous of all the mining camps of the Far West. After its boom period, during which hosts of prospectors adventured to the camp, the seemingly endless riches of the mines petered out, and, with the coming of a standardised gold currency, controlled output, and the growing cost of ore-refining, Virginia City was deserted for more lucrative fields. Until six months ago it was possible to buy almost any building on the main street for 100 dollars or less. But now, with President Roosevelt's "new deal," there is revival; the price of gold has risen; the ore can be mined cheaply with modern machinery; and a new gold rush, not on the old scale, is visiting Virginia City.



GROUP ACTING AT THE ALBERT HALL; WITH A SCORE OR MORE OF ACTORS FOR ONE PART: THE SCENE REPRESENTING EVERYMAN CONFRONTED BY DEATH.

A superb spectacle was presented at the Albert Hall on October 29, and will not, under present arrangements, be repeated. It was a performance of the fifteenth-century morality play, "Everyman," by members of a Roman Catholic sisterhood known as the Grail. The group method of acting, well known in Holland but new to London, was adopted. The title-role was played by six girls, Death by about twenty, and so on. There were five hundred performers.

UNREST AND PROGRESS IN PALESTINE: ARAB RIOTS; AND A SPLENDID NEW HARBOUR.

THE Arab disturbances in Jerusalem on October 13 (illustrated in our last issue) were followed later—there and elsewhere in Palestine—by more serious trouble, arising again from demonstrations of Arabs against increased Jewish immigration. At Jaffa, on October 27, they organised a procession, in defiance of the Government's prohibition. The crowd attacked the police, and eventually fired upon them, and the police returned the fire. The casualties were officially stated as 1 constable and 10 civilians killed; and 2 constables and 10 civilians seriously injured. Order was restored and many arrests were made. Several

[Continued on right.]



IN THE TOWN OF HAIFA (NOW THE CHIEF PORT OF PALESTINE SINCE THE COMPLETION OF THE NEW HARBOUR), WHERE ARAB RIOTS OCCURRED ON OCTOBER 28: A TYPICAL STREET SCENE, SHOWING AN HOTEL AND RESTAURANT.

Arab leaders arrested were taken to prison at Acre. The High Commissioner (Sir Arthur Wauchop) stated that the police force (including Arabs and Jews as well as British members) "throughout acted with the greatest control and forbearance." In Jerusalem on the same day a crowd attacked the police station, and when baton charges failed to disperse them the police fired. One demonstrator was killed. Further disorders occurred in Jerusalem on October 29, when 2 people were killed and 17 injured. The Arabs had arranged a general strike. At Haifa on the 28th the police were compelled to fire on a mob which stoned the police barracks and the railway station. One constable and 6 rioters were taken to hospital. In view of these events, the ceremonies arranged for the official opening of the new harbour at Haifa, on October 31, by the High Commissioner, were much curtailed. This harbour, built at a cost of £1,250,000, is the finest in the Levant. The main arm of the breakwater is over 2000 yards long, and the other 820 yards. They enclose 300 acres of water deep enough for any liner.



THE NEW £1,250,000 HARBOUR AT HAIFA, OF WHICH THE OPENING CEREMONIES WERE CURTAILED OWING TO RECENT DISTURBANCES: AN INFRA-RED PHOTOGRAPH FROM MT. CARMEL, SHOWING ACRE IN THE LEFT BACKGROUND.



A SQUAD OF BRITISH POLICE POSTED OUTSIDE THE DAMASCUS GATE, JERUSALEM, TO DEAL WITH ARAB DEMONSTRATIONS: MEMBERS OF A FORCE PRAISED FOR "CONTROL AND FORBEARANCE" DURING THE DISTURBANCES.



MOUNTED POLICE OUTSIDE THE NEW GATE, JERUSALEM: A PHOTOGRAPH TAKEN AFTER THEY HAD DISPERSED AN ARAB MOB WHICH TRIED TO BREAK THROUGH DURING THE FIRST OF THE RECENT OUTBREAKS.



PART OF AN ARAB PROCESSION IN JERUSALEM NEAR THE JAFFA GATE DURING THE EARLIER DEMONSTRATIONS: A CROWD, SHOWING TYPES OF MEN WHO PROTEST AGAINST AN INCREASE OF JEWISH IMMIGRATION INTO PALESTINE.



TYPICAL EXAMPLES OF THE INFUX OF JEWISH IMMIGRATION INTO PALESTINE RESENTED BY ARABS: GERMAN JEWISH COLONISTS AT A NEW SETTLEMENT NEAR TELL AVIV, LINED UP FOR WORK IN THE FIELDS.

ROYAL VISITS; NEW FLIGHTS; AND ROUGH WEATHER: NOTABLE HAPPENINGS BY LAND AND AIR AT HOME AND ABROAD.



THE NEW BELFAST DOCK OPENED BY PRINCESS ALICE: THE TUG "MUSGRAVE" BREAKING THE RIBBON ACROSS THE ENTRANCE, WITH PRINCESS ALICE ON BOARD.

Princess Alice, Countess of Athlone, named the new dock and channel constructed by the Belfast Harbour Commission on the Antrim side of Belfast Harbour on October 26. These were the Herdman Channel and the Pollock Dock. The present scheme was begun in 1929 in order to relieve unemployment. The Northern Ireland Government made a grant towards the cost of the undertaking, which provided work for 500 men for about three years.



A "SAFETY FIRST" MONOPLANE: A MACHINE GIVING THE PILOT UNOBSTRUCTED VIEW, AND PARTICULARLY ADAPTED FOR SECURITY IN FORCED LANDINGS.

The correspondent who sends us this photograph writes: "With regard to the SM. (Shackleton and Murray) monoplane, it is a new light plane which has been designed on 'safety first' lines. It has a view forward and backward, which gives the pilot almost unobstructed vision. The engine is tucked away at the back of the wing, and the machine can tip up while taxiing on the ground without damage to the plane or pilot."



PRINCE GEORGE PASSING BENEATH AN ARCH OF OARS HELD BY SEA SCOUTS: AN INCIDENT OF HIS VISIT TO GOOLE TO PRESENT THE TOWN'S CHARTER OF INCORPORATION.



PRINCE GEORGE (THE LEFT-HAND FIGURE IN THE GROUP) AS A HOME OFFICE FACTORY INSPECTOR: WATCHING THE PRODUCTION OF COKE FROM BLAST FURNACES AT NORMANBY PARK IRONWORKS, SCUNTHORPE. On October 26 Prince George visited Scunthorpe, Lincolnshire, to open a new road and a nurses' home. As a Home Office factory inspector, he also visited the Normanby Park Steelworks of Messrs. John Lysaght, Ltd. Next day the Prince went to Goole and presented the town with its charter of incorporation. "It was only 100 years ago that you became a port," he said, "but you are now the twelfth port in the United Kingdom." On arrival he was received by the Charter Mayor, Mr. Thomas Kettlewell. The Lord Mayors of York, Leeds, and Hull were also present.



COTTAGES ON THE SUFFOLK COAST IMPERILLED BY CLIFF FALLS DUE TO SEA EROSION: BUILDINGS ALMOST OVERHANGING THE EDGE AT PAKEFIELD, LOWESTOFT.

An exceptionally high tide at Pakefield, near Lowestoft, on October 25, brought down huge masses of cliff, along with back gardens of cottages near the edge. The inhabitants of about twenty houses were in great suspense and alarm. Next night more gardens fell, and the occupants removed their furniture. Several families were taken to an hotel. Pakefield will soon come within the borough of Lowestoft, and may have a sea-wall built.



HIGH SEAS ON THE YORKSHIRE COAST DURING THE RECENT GALES: A GIGANTIC WAVE BREAKING OVER THE MARINE DRIVE AT SCARBOROUGH.

The gale in the North Sea, which did such damage at Pakefield, affected shipping very seriously. A Dutch motor-ship drifted helpless for two days with wheelhouse smashed; a Scottish drifter sprang a leak while fishing off Yarmouth, and her crew were barely rescued in time by another drifter; two men fishing in a small boat were blown forty miles out to sea from the mouth of the Thames; while in the Japanese steamer "Kifuku Maru" a steam-pipe burst and for a time she drifted helplessly.

A GLIDER FLIGHT OVER BERLIN: THE MACHINE SOARING ABOVE THE TIERGARTEN, SEARCHING THE ATMOSPHERE FOR POSSIBLE DANGER-SPOTS.

A number of Germany's best motorless aeroplane pilots recently spent a week gliding over Berlin, in order to determine whether dangerous downward currents existed and to study atmospheric conditions in general. They started from the Tempelhof Airport, whence aeroplanes towed the gliders up to about 1500 ft., when they were released. In our photograph the Reichstag is seen to the right, in course of being repaired.

THE UNCONQUERABLE.

BEING AN APPRECIATION OF

"BROTHERS OF THE SNOW," by LUIS TRENKER; AND "EDWARD WILSON OF THE ANTARCTIC," by GEORGE SEAVER.*

(PUBLISHED, RESPECTIVELY, BY ROUTLEDGE AND MURRAY.)

THESE two books, of very different kinds, tell the stories of men who have dared and adventured in the glacial parts of the earth, and have known to the full the penalties and rewards of places where man can exist

It is needless to say that the "shooting" was accompanied by a number of unrehearsed effects which are perennial in such regions. For example: "Suddenly a loud, alarming rushing and thundering noise made us leap up. A magnificent spectacle was offered to our eyes. The whole mountain seemed to have come to life. Huge boulders had been loosened far above. They rushed down the steep mountain face with terrific crashes, struck the rocks below, cracking, splintering, throwing off powder, till at last, ground to rubble, they disappeared in a chasm, still muttering and rumbling." In a very artless, unaffected style—to which, however, crude translation gives a greater degree of rusticity than seems quite necessary—Mr. Trenker catches and communicates the spirit of the snows both in their gracious and in their malevolent moods; and not the least interesting of these jottings are his

storm that only he had eyes to see, the hope or rather the assurance that all was to be well."

What he gave without stint he was given in equal measure. This book abounds in tributes to him by his companions in danger and adversity, and in them all the keynote is one not merely of admiration and gratitude, but of love. He seemed to exemplify the lines of Browning which Mr. Seaver prefixes to one of his chapters—

I count life just a stuff
To try the soul's strength on—educer the man.

It is well known that in Polar expeditions psychological factors are even more important than physical—that nerves become affected to breaking-point, tempers strained beyond endurance, and minds disturbed, sometimes to the degree of actual derangement. Whatever the situation, Wilson seems to have been unconquerable, and not all the furies of the Antarctic could make the least impression on his moral fortress. The value of this influence to his companions is beyond exaggeration. Yet he was not physically a robust man; in younger days he was subject to nerve-strain and developed serious symptoms of tuberculosis. He suffered from constant rheumatic pains in the Antarctic, and had severe attacks of snow-blindness, lameness, and scurvy. But the only occasion on which a cry of pain or complaint escaped him was when a drop of boiling blubber entered his eye, nearly destroying its sight. His feats of physical endurance, which would be beyond belief if they were not so well attested, were the triumph of sheer character. The irrepressible irony of the human comedy supplied its little flourish when Wilson, having survived all the perils of Scott's first expedition, was nearly killed in England by the sting of a bee!

The intensity of his devotion to science is best illustrated by the Winter Journey which he made in 1911, in company with Cherry-Garrard (whose introduction to this volume is most valuable) and Bowers, from Cape Evans to Cape Crozier, in order to study the Emperor Penguin and to examine climatic conditions and sledging arrangements. This was something quite unprecedented in Polar enterprise, and, as Mr. Seaver observes, "as a record of human endurance voluntarily accepted and undergone it stands, and will probably for long remain, without parallel." Words cannot but fail to convey any real impression of that frightful journey in total darkness through the heart of elemental chaos, but Mr. Seaver comes as near as possible to describing the indescribable, and his account leaves the reader shuddering—and marvelling. The reward of the achievement was three penguins' eggs; but there is another

[Continued on page 746.]

"SHOOTING" A FILM WITH A "SET" ON A FLOATING ICE-FLOE: AN IMPRESSION OF LUIS TRENKER'S FILM WORK OFF SPITZBERGEN.

only by a triumph of endurance. Mr. Trenker, a native of the Grödnertal in the Dolomites, is best known to the world as the "star" of several remarkable mountain films. He has also been a guide, a soldier, and a builder. His book consists of short sketches, sometimes too fragmentary and naïve to be quite satisfying, of incidents and characters encountered in his many-sided career. Some of the most interesting of these are concerned with the mountain campaigns during the Great War, for Mr. Trenker served not only on the Russian Front, but on the heights between Laverone and Asiago, in the Dolomites and in the Adamello region. He paints vivid and horrific pictures of engagements amid the great snows, and of the Dantesque life in pinnacled fortresses. Among the innumerable kinds of conflict which the Great War produced, there was surely none more fantastic than this.

Mr. Trenker's special aptitudes and experience marked him out almost inevitably for a succession of films which had wide success—"The Holy Mountain," "The Fight for the Matterhorn," "The Call of the North" (this involved an expedition to Polar Regions), and "The Doomed Battalion." Some of these he conceived and planned, besides playing (extremely well, as all film-goers will remember) leading parts in them. He gives us a most instructive insight into the enormous trouble, risk, and organisation which attend pictures of this kind. His account, for example, of the technical work and material which were necessary for filming "The Doomed Battalion" is remarkable, though it would be more so if it took a less jejune



THE SEALER CHARTERED TO TAKE THE FILM COMPANY TO SPITZBERGEN IS CAUGHT IN THE ICE: THE "HOBBY" IN A DANGEROUS POSITION FROM WHICH SHE WAS EXTRICATED BY BLASTING.

impressions of the more hectic side of Hollywood.

Mr. Seaver's excellently composed volume deals with a man of very extraordinary character, whose name, since he died with Scott in 1912, almost within reach of the South Pole, has become somewhat shadowy to the public. Edward Wilson belonged by natural right to the Platonic class of the "great-souled." His combination of gifts was unusual. Trained as a doctor of medicine, he was also a naturalist of great versatility, with special distinction in ornithology; and in addition he was an artist of high talent, his paintings and sketches, especially of birds, combining scientific accuracy with beauty of general effect and the utmost delicacy of detail. Even more marked than these characteristics was his powerful strain of ascetic mysticism. His science was only a part of his religion—a religion which combined faith in orthodox beliefs with a kind of pantheism based on an 'all-pervading principle of love. He might well have claimed as the motto of his knightly life: "Love is and was my lord and king." Again and again he writes, with the simple conviction of a St. Francis (who was an object of his special veneration), of the sanctity of this brotherhood with all created things. "Love everything into which God has put life; and God made nothing dead. There is only less life in a stone than in a bud, and both have a life of their own and both took their life from God." The crew's nest of a ship, where he delights to sit looking out on great expanses, is his "private chapel." Seldom did scientist or man possess more strongly what has been called (clumsily, perhaps, but there is no better term) "cosmic consciousness." This mystic sense was the most dominant element in the man, and all who came in contact with him were immediately conscious of it. One of his intimates wrote of him: "One realised as one toiled beside him that there was a man who knew no fear, in whom there was some mysterious force that triumphed, some faith that upheld. A faith that could read in the momentary rainbow at the height of the



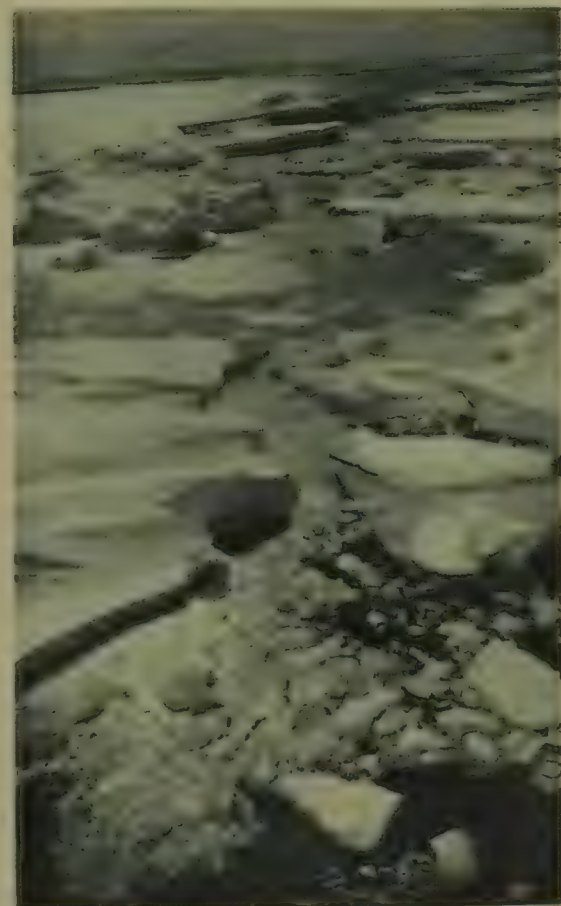
A PHOTOGRAPH GIVING AN IDEA OF THE DIFFICULT CONDITIONS UNDER WHICH LUIS TRENKER MAKES HIS MOUNTAIN FILMS: CAMERA-WORK AT A HIGH ALTITUDE.

"Brothers of the Snow" is the life story of Luis Trenker, famous for his mountain films. Reared in the Alps, he fought on the Alpine Front with the Austrians in the war. It was out of his experiences on this peculiar fighting line that he conceived the idea of his film "Mountains Ablaze" ("The Doomed Battalion"). He took part later in "The Fight for the Matterhorn." He went to Norway and Spitzbergen to make "The Call of the North," and his experiences rivalled those of any Arctic explorers in grimness.

form than that of a catalogue. The work was done at altitudes of from 6000 to 9000 feet, and some idea of its arduousness may be gathered from the fact that in a fortnight, 150,000 feet, uphill and down again, were covered, with all manner of heavy and cumbrous impedimenta.

* "Brothers of the Snow." By Luis Trenker. Translated by F. H. Lyon. (George Routledge and Sons; 10s. 6d. net.)

"Edward Wilson of the Antarctic: Naturalist and Friend." By George Seaver. With an Introduction by Apsley Cherry-Garrard. (John Murray; 10s. 6d. net.)



ADVENTURING INTO THE ARCTIC TO MAKE A FILM: THE WAKE OF THE SEALER (CHARTERED BY LUIS TRENKER TO MAKE "THE CALL OF THE NORTH") THROUGH AN ICE-FIELD.

Reproductions from Luis Trenker's "Brothers of the Snow," by Courtesy of the Publishers, Messrs. George Routledge and Sons.

CONVERSATION PIECES IN A "WHIPSNADE" THE SIZE OF WALES.

PHOTOGRAPHS BY P. W. WILLIS. (WORLD COPYRIGHT RESERVED.)



A YOUNG WARTHOG INTERESTED IN A CHAPMAN'S ZEBRA; WITH A WILDEBEEST
STANDING BY: AN ODD ASSORTMENT OF FRIENDS BY A DRINKING-POOL IN THE
KRUGER NATIONAL PARK.



A FAMILY PARTY OF HIPPO IGNORE THE WHITE BIRDS THAT PERCH ON THEIR BACKS:
A GROUP OF SEVEN OF THE GREAT BEASTS ON AN ISLET IN THE KOMATI RIVER.



A YOUNG LION YAWNING—PERHAPS TO SHOW HIS INDIFFERENCE AT THE
CLOSE APPROACH OF THE PHOTOGRAPHER, KNOWING HIS LIFE IS SACRED
WITHIN THE PARK.

THESE "intimate" photographs of wild animals at home in the Kruger National Park, Transvaal, would be interesting and attractive at any time, but have a particular relevance at the moment on account of the current International Conference at the House of Lords. The object of this Conference, whose first meeting, under the presidency of Lord Onslow, was fixed to be held in the Moses Room on October 31, is to consider measures

[Continued on right.]



A SADDLEBACK JACKAL WALKS BY HIMSELF FOR A DRINK AT THE
POOL—AND LOOKS UP STARTLED AT THE FLASHLIGHT CATCHING
HIM UNAWARES.



A GIRAFFE BULL DRINKING AT A RIVER, WITH A FRIEND IN THE BACK-
GROUND—HIS RIGHT LEG "DOUBLE-JOINTED" IN ORDER TO ALLOW HIM
TO STOOP!



WARTHOG AND BLUE WILDEBEEST SHARING A CREEK, AND LIVING IN PERFECT HARMONY;
PERHAPS BECAUSE THEY ARE, WITHOUT EXCEPTION, THE TWO MOST UNCOUTH CREATURES
OF THE VELDT.

for the protection of the fauna and flora of Africa. Besides representatives of the British Government, of South Africa, and of the British Colonies concerned, all those countries with considerable African territories are represented at the Conference—namely, Abyssinia, Belgium, Egypt, France, Italy, Portugal, and Spain. The chief aim of the Conference is to draw up a revised international convention, allowing for co-operation in the dual task of protecting the plants and animals of Africa from destruction by man, and of protecting the works of man from destruction by African animals. (Some of our photographs might suggest that inter-animal conferences are proceeding on the same lines!) Attempts are being made to obtain agreement on the principle of setting up game sanctuaries similar to the highly successful Kruger National Park, where these photographs were taken. There are already in existence numerous game reserves in various parts of Africa, but the supervision is not always really effective.

PROTECTED IN THE KRUGER PARK: THE RARE BEAUTIFUL REPRESENTATIVES OF THE AFRICAN FAUNA WHOSE

(PHOTOGRAPHS BY HERBERT LANG.)



A FINE NYALA BULL PHOTOGRAPHED SOON AFTER DAWN—STANDING AMONGST
CONFINED TO PARTS OF SOUTH-EAST AFRICA, AND

AMONG the many beasts whose natural haunts include the Kruger National Park, in eastern Transvaal, none is more attractive than the nyala (or nyala) antelope (*Tragelaphus angasi*), a rare, shy creature, seldom photographed. Inhabiting dense tracts of woodland. Although several specimens are mounted in museums, notably a fine group in the Field Museum, Chicago, it is probable that only one bull nyala is living in captivity—that in the National Zoological Gardens of South Africa at Pretoria. Of about forty nyala bulls seen in the Kruger Park by Mr. Herbert Lang (who took these admirable photographs—the first series taken of nyala showing their forest haunts), that illustrated in the top left-hand photograph was the finest. The bull, about 3 ft. 6 in. high at the withers, stands in a clearing soon after dawn: in the background of the picture, still plunged in darkness, lie its real haunts, patches of dense bush with scattered big trees. The imposing dark bulk of the animal stands out boldly, crowned by magnificent, lyre-shaped, white-tipped horns. The masses of long hair may cause surprise in this typically tropical antelope. From the back of the neck, to the tip of the tail, from the throat far down to the abdomen, even along the rump and downwards almost to the hocks, extend rows and patches of long hair, the longest known among antelopes, adding to the distinctive appearance. In anger or in courtship almost every such hair is raised; and at times, when an angry bull rushes, in the still uncertain light of the morning, against one of his rivals, he seems suddenly transformed into a much bulkier beast. When all the juvenile colours of reddish brown have been gradually replaced by the darker, slate-grey hues of the full-grown male, the white tints part a conspicuously decorative play. The horns of this specimen

NYALA ANTELOPE IN ITS FOREST HAUNTS: PRESERVATION IS UNDER INTERNATIONAL DISCUSSION IN LONDON.

(WORLD COPYRIGHT RESERVED.)



THE CRESTED GUINEA-FOWL WHO ACT AS WATCHMEN FOR HIM: A SPECIES
FAIRLY NUMEROUS IN THE KRUGER NATIONAL PARK.

must approach the upper limit in male nyala of 23 inches. The bull in the middle photograph stands listening amongst crested guinea-fowl, whose keen-eyed watchfulness the nyala has good reason to trust. The clearing in which he stands is surrounded by the huge wild fig-trees, almost 100 ft. high, beneath which, in November, nyala, bushbuck, duiker, baboon, vervet-monkeys, and many birds come to feed. The baboons and monkeys drop hundreds of the wild figs to the ground, and these, in November, are the preferred food of the nyala—especially of the females. The crested guinea-fowl also feed on the wild figs, and their presence, like that of the sharp-sighted baboons and monkeys, guards the nyala against the approach of sudden danger. A remarkable feature of these curious and attractive birds is their call, often united, in the early hours of the morning, in what sounds like a pean of exuberant joy. It will be noticed, however, that the photographer's ambush was so carefully chosen as to arouse no sign of suspicion in bird or beast. Nyala, though never common, have as a result of careful protection become fairly numerous along the Pafuri River, about eight miles from its junction with the Limpopo. Their general range extends along south-east Africa for almost a thousand miles, from the southern portion of St. Lucia Bay in Zululand northwards to the Marchion Rapids, south of Lake Nyasa. They seldom stray from their accustomed haunts of dense bush, which often appear like camps amid rather arid surroundings. Along the Pafuri, in the Kruger Park, they are strictly diurnal, and, as it is their custom to rest at definite hours along habitual trails, visitors have a chance of seeing some of these rare and beautiful antelopes from well-chosen sites. Further photographs from the Park are given on the preceding and following pages.



A NYALA STARTLED: A BULL MUCH YOUNGER THAN THAT SHOWN ON THE LEFT, AS
IS PROVED BY ITS SHORTER HAIR, SHOWING THE FIVE WHITE SPOTS ON THE UPPER
THIGH WHICH WILL DISAPPEAR WITH AGE.



A FEMALE NYALA BRILLIANTLY PHOTOGRAPHED AGAINST A SUNLIT BACKGROUND IN THE KRUGER NATIONAL PARK: A GRACEFUL CREATURE
OF BRIGHT CHESTNUT COLOUR, WITH STRONGLY MARKED TRANSVERSE BODY STRIPES, DEVOID OF THE MALE'S LONG ERECTILE HAIR.



AN EXCEPTIONALLY FINE NYALA (OR NYALA) BULL (*TRAGELAPHUS ANGASI*), POSED IN
A CLEARING IN THE KRUGER NATIONAL PARK: AN IDEAL REPRESENTATIVE OF PERHAPS
THE MOST BEAUTIFUL OF ALL ANTELOPES.



THREE NYALA FEMALES FEEDING IN THE EARLY MORNING ON FIGS MOSTLY DROPPED BY MONKEYS AND BABOONS; SHOWING THAT NYALA FEMALES
ARE MUCH SMALLER THAN THE MALE, HORNLESS, AND WITH MORE CONSPICUOUS BODY STRIPES.

CONVERSATION PIECES IN A "WHIPSNADE" THE SIZE OF WALES.

PHOTOGRAPHS BY HERBERT LANG. (WORLD COPYRIGHT RESERVED.)



THE KINGFISHER: A CONTRAST TO THE EAGLE ON THE RIGHT—TO SHOW THAT IN THE KRUGER PARK BIRDS AND BEASTS OF EVERY SIZE AND SORT ARE PROTECTED.



A TAWNY EAGLE RESTING IN THE SHADE, JUST OPPOSITE TO WHERE THE PHOTOGRAPHER WAS HIDDEN ON A SLOPE: A FINE EXAMPLE OF AFRICA'S KING OF THE AIR.



TWO ROAN ANTELOPE IN A POOL: A LARGE SPECIES, WITH STOUT SHORT HORNS, WIDELY DISTRIBUTED OVER THE GREATER PART OF AFRICA SOUTH OF THE SAHARA.

damage to farm crops; while lions are apt to prey on the natives' cattle. But it is desirable to prevent the cruel methods of slaughter that many natives use, and necessary to put an end to the wholesale and wanton destruction of elephant and rhinoceros which (less now than formerly) results from a good market for ivory and horn.



A KUDU BULL, STARTLED AND READY TO LEAP AWAY IN A FLASH: ONE OF THE LARGEST AND HANDSOMEST OF ALL ANTELOPES, WITH STRONG, SPIRALLY TWISTED HORNS.



A LEOPARD, QUICKLY SLINKING AWAY, IN THE LETABA DISTRICT OF THE KRUGER NATIONAL PARK: ONE OF THE SHYEST OF BEASTS, VERY HARD TO PHOTOGRAPH SUCCESSFULLY.

AS mentioned on another page, an International Conference to discuss methods for protecting African flora and fauna is meeting at the House of Lords. There is no doubt that much attention is being given to the possibility of setting up game sanctuaries in various parts of Africa, whether for all the wild creatures of the district, as in the Kruger National Park, or for certain threatened species, as in the gorilla and white rhinoceros sanctuaries of Uganda. The difficulties in the way of establishing effective game reserves are very great, and the whole problem urgently demands international co-operation. Wherever game preservation is attempted, it is essential to prevent illegal killing by native poachers and also to afford proper protection to native communities harassed by destructive or dangerous animals. Zebra and wildebeest, for instance, if unmolested, cause great

[Continued above.]



SCAVENGERS OF THE VELDT: A GROUP OF GIANT EARED VULTURES, WITH ONE OF THEIR NUMBER ALIGHTING—POWERFUL BIRDS WITH IMMENSE WING-SPANS, WHOSE WONDERFUL EYESIGHT, RATHER THAN THEIR SENSE OF SMELL, FINDS THEM THEIR FOOD.

GREAT WAR ASPECTS IN A LITTLE WAR: THE CHACO—A "GREEN HELL."



A FORM OF "FRIGHTFULNESS" WHICH HAS FOUND ITS WAY INTO A JUNGLE SETTING: ONE OF THE FLAME-THROWERS USED FOR FIRING THE BUSH AND SMOKING OUT THE ENEMY.



CAMOUFLAGE FOR ARTILLERY: A BOLIVIAN FIELD-GUN ON THE POINT OF FIRING—AN EXAMPLE OF SUCH EFFECTIVE CONCEALMENT THAT EVEN NEIGHBOURING GUNS ARE HIDDEN FROM EACH OTHER'S CREWS.



TRENCH WARFARE MUCH AS IT WAS PRACTISED IN EUROPE DURING 1914-1918: BOLIVIAN TROOPS WAITING FOR ORDERS IN A FRONT-LINE TRENCH, BARELY AFFORDING HEAD-COVER FOR TALL MEN.



ANTI-AIRCRAFT ARTILLERY USED IN THE WAR BETWEEN BOLIVIA AND PARAGUAY: ONE OF THE GUNS DESIGNED TO PREVENT HOSTILE AIR RECONNAISSANCE.



MODERN METHODS OF SIGNALLING, WHICH RECALL THOSE EMPLOYED IN THE GREAT WAR: A DIVISIONAL HEADQUARTERS SIGNAL TENT, SHOWING THE OPERATOR TYPING A MESSAGE AS IT COMES THROUGH.



TRANSPORT DIFFICULTIES RECALLING TYPICAL SCENES OF THE GREAT WAR IN EUROPE: A CAR STUCK IN THE MUD ON THE ONLY BOLIVIAN ROAD TO THE FRONT, FLOODED DURING THE RAINY SEASON.

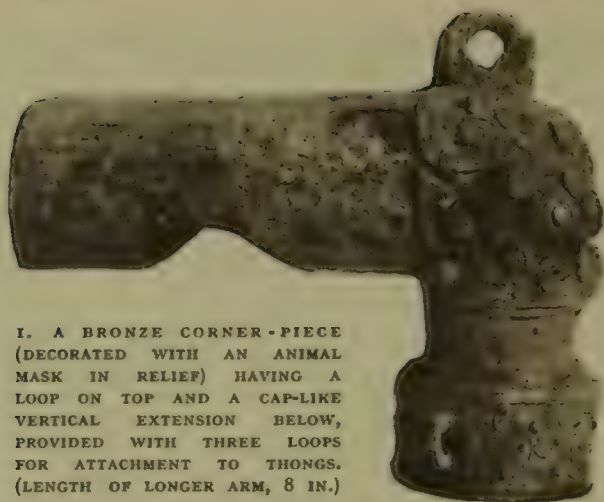


A RECENT DEVELOPMENT, UNKNOWN IN THE GREAT WAR, USED BY BOLIVIA: AEROPLANES FOR TAKING DANGEROUSLY WOUNDED MEN BACK TO CIVILISATION—LOADING A STRETCHER CASE INTO A MACHINE.

For over a year Bolivia and Paraguay have been fighting in tropical jungles for the possession of the Chaco territory, a long-standing "bone of contention" between them. Bolivia, being cut off from the sea, desires a navigable outlet on the Rio Paraguay, flanking her eastern boundary. The opposing forces, after many months of futile warfare in terrible conditions, have reached a "stalemate," and the opinion was expressed recently that the League of Nations Commission sent out to the Chaco would probably settle the dispute by arbitration. Last month, the Presidents of Brazil and Argentina telegraphed jointly to the Presidents of Bolivia and Paraguay urging such a settlement, and received favourable replies. Our photographs, taken on the Bolivian front, offer striking similarities to scenes

of the Great War. The correspondent who sends them writes: "The Chaco probably resembles the illimitable expanses of prehistoric forests, thick, uninhabited, and in winter almost waterless. Into this green wilderness have been poured forces totalling together over 70,000 men, who grope for each other in the tangled undergrowth, playing hide-and-seek with bullets. Those who have read 'Green Hell,' the scene of which is laid just north of the Chaco, can form some idea of the country. The shallow front-line trenches of both sides stretch over 100 miles, and, though often only 100 yards apart, the troops cannot see across 'No Man's Land' owing to thick jungle. Food is only obtainable with much difficulty, and in the dry season the troops suffer continual thirst."

CHINESE TOMB REVELATIONS: BRONZE MECHANICAL CONTRIVANCES OF ASTONISHING INGENUITY AND PERFECTION OF WORKMANSHIP.



1. A BRONZE CORNER-PIECE (DECORATED WITH AN ANIMAL MASK IN RELIEF) HAVING A LOOP ON TOP AND A CAP-LIKE VERTICAL EXTENSION BELOW, PROVIDED WITH THREE LOOPS FOR ATTACHMENT TO THONGS. (LENGTH OF LONGER ARM, 8 IN.)

WE now illustrate further, as promised, the great discoveries of early Chinese art relics (of the fifth or sixth century B.C.) in the Old Loyang tombs, described in our last number by Bishop White. "The bronze mechanical contrivances," he writes, "were astonishing in

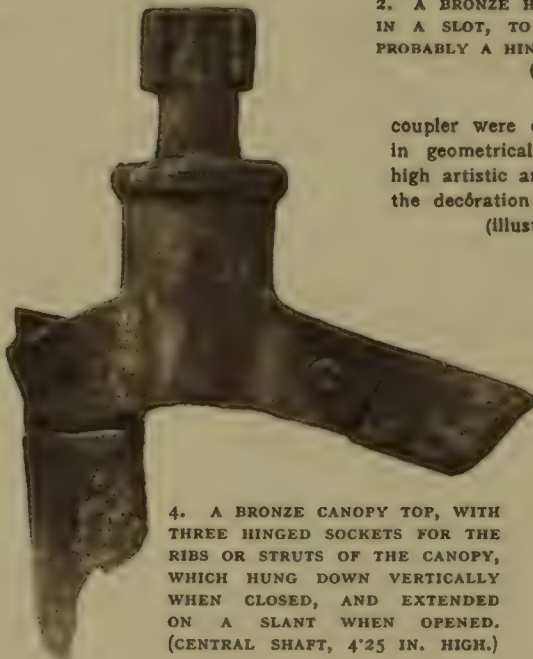


2. A BRONZE HINGED PIECE WITH SLIDING BOLT WORKED (BY A RING-HANDLE) IN A SLOT, TO LOCK THE HINGE WHEN THE TWO HALVES WERE ALIGNED: PROBABLY A HINGE OF A COLLAPSIBLE STRUT OF A CANOPY OR CHARIOT HOOD. (ACTUAL LENGTH, 5 INCHES; WIDTH, 1 1/4 INCHES.)

coupler were obtained, some plain, but others inlaid with gold and silver in geometrical designs. These and other inlaid bronzes showed a very high artistic and technical standard." On the corner-piece shown in No. 1, the decoration of the animal mask was similar to that of the bronze bells (illustrated opposite) and other objects from the tombs.



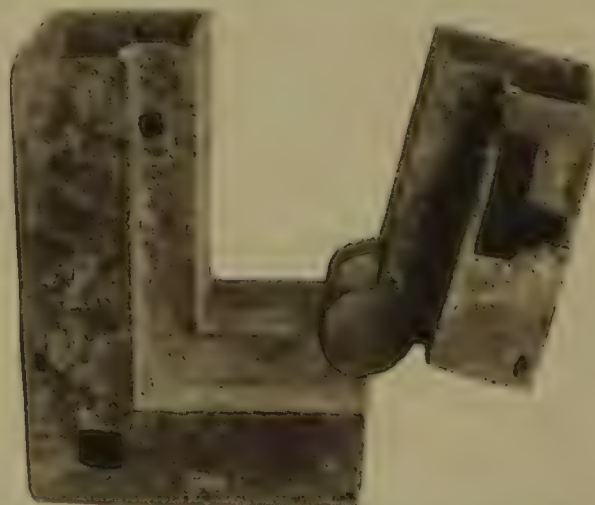
3. A BRONZE TUBE COUPLER; THE LOWER BEADING CONNECTED WITH A FIGURE OF A TIGER, WHOSE NOSE OPENS A GATE AND THEN LOCKS THE COUPLER. (7 IN. LONG.)



4. A BRONZE CANOPY TOP, WITH THREE HINGED SOCKETS FOR THE RIBS OR STRUTS OF THE CANOPY, WHICH HUNG DOWN VERTICALLY WHEN CLOSED, AND EXTENDED ON A SLANT WHEN OPENED. (CENTRAL SHAFT, 4 1/2 IN. HIGH.)

their ingenuity and perfection of workmanship. They included hinges, large and small, of various kinds, couplers showing no less than twenty-four different methods of coupling, all of the 'knock-down' principle, and five different canopy or awning tops with hinged sockets for the ribs, which closed up on the principle of the ribs of a modern umbrella. One of the couplers (No. 3 on this page) was that of a pair of tubes in which

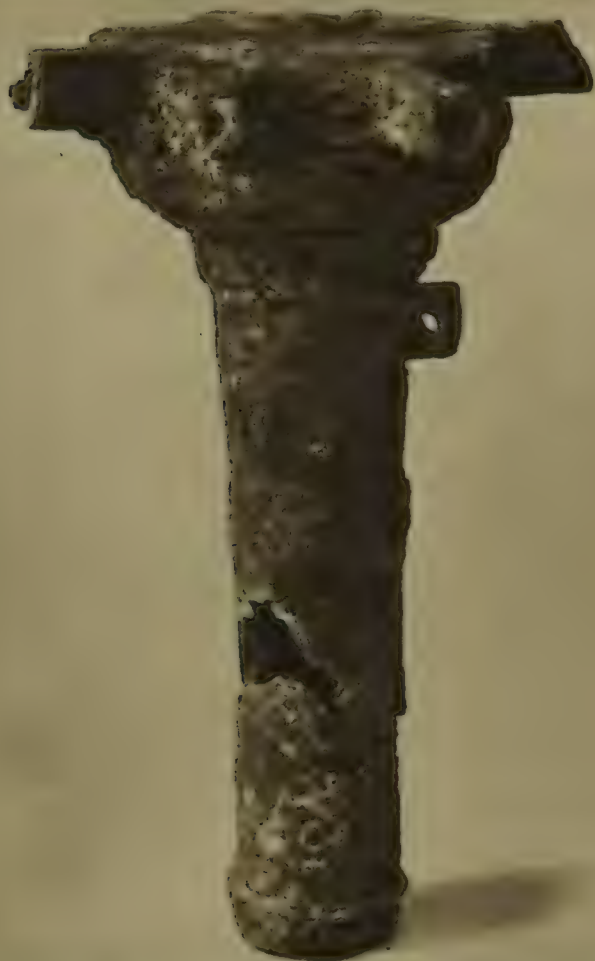
wooden poles had been socketed. A bronze tiger was applied in relief to the lower tube, the head extending about an inch above the top of the tube. When the two parts were brought together, the nose of the tiger opened a small gate in a beading of the upper tube, and a slight turn of the latter caused the gate to fall into its slot, and the two parts then were locked together by the beading under the tiger's chin. Several pairs of this type of



5. A BRONZE HINGED CORNER-PIECE, SOCKETED FOR BEAM ENDS; WITH SMALL HOLES FOR PINS, A LARGE HOLE FOR A LINCH-PIN, AND A SQUARE HOLE FOR A STANCHION BASE. (LONGER SIDE, 7 1/2 IN.)



7. A PAIR OF BRONZE STRUT COUPLERS, PROBABLY A SUPPORT FOR A CANOPY OR AWNING: A SOCKET UNIT WITH TWO DOVETAILED TENONS, TO EACH OF WHICH WAS COUPLED A TRIPLE-SOCKETED UNIT. (LENGTH OF MAIN CENTRAL UNIT, 4 1/6 IN.)



6. THE UMBRELLA PRINCIPLE IN CHINA SOME 2300 YEARS AGO: A BRONZE CANOPY OR UMBRELLA TOP, WITH EIGHT SLENDER HINGED SOCKETS FOR THE RIBS; THE HOLLOW SUPPORTING SHAFT SOCKETED TO CONTAIN A WOODEN ROD. (5 IN. HIGH.)



8. FOUR LARGE CORNER HINGED PIECES, SOCKETED AT THE ENDS FOR TIMBERS, WITH HOLES FOR CORNER STANCHIONS AND OTHER OPENINGS FOR TRANSVERSE CONNECTIONS, OBJECTS ON WHICH SOME OF THE SURFACES HAD BEEN COVERED WITH LEATHER AND LACQUERED (LENGTH OF EACH FACE WHEN OPENED TO ANGLE, 8 1/9 IN.)

N.B.—Some of the important objects discovered in the Old Loyang Tombs will be illustrated in colour in a later issue. (See also opposite page.)

CHINESE TOMB REVELATIONS: BELLS AND CHIMES OLD AS CONFUCIUS?

PHOTOGRAPHS ON THIS PAGE AND OPPOSITE SUPPLIED BY THE RT. REV. WILLIAM C. WHITE, D.D., BISHOP OF HONAN, TO ILLUSTRATE HIS ARTICLE (IN OUR LAST ISSUE) ON THE OLD LOYANG DISCOVERIES.



1. ONE OF A PAIR OF BRONZE BOTTLE-SHAPED VASES, WITH COPPER INLAID COVERS SURMOUNTED BY RING-KNOBS, AND MASK-RING HANDLES. (ACTUAL HEIGHT, INCLUDING COVER, 1 FT. 4'5 IN.)

says Bishop White, "is of the greatest importance, for it provides the only dated evidence we yet have for any large body of material of the Chou Dynasty." In his notes he adds: "The longer inscription (No. 4) bristles with historical difficulties, which cannot be fully solved without further confirmation, and information as to the persons buried in the tombs. We must consider the objects found with the bells as of the same period, even though this runs counter to previous ideas of the artistic development and productions of the pre-Han period of

(Continued opposite.)



2. A FOUR-SIDED BRONZE VASE, WITH MASK-RING HANDLES, AND THE WHOLE SURFACE UNIFORMLY CARVED WITH A DEEP FLORAL AND GEOMETRICAL PATTERN UNSYMMETRICALLY. (1 FT. 3'5 IN. HIGH.)

Chinese art. The ancient writings included among burial objects not only sets of sixteen *pien* bells, but also sets of sixteen *pien* sonorous stones. After many inquiries it was found that fragments of flat stones, thought to be of no value, had been thrown away (i.e., by excavators of the tombs). Altogether eighteen complete chimes were obtained. They were of white and grey marble and ordinary grey limestone. They appeared to be of six different sets. Although they all had the usual obtuse angle at the top edge, the under edge was not angular, but



3. WITH AN INSCRIPTION (ROUND THE NECK), POSSIBLY OF 562 B.C.: ONE OF A PAIR OF LARGE BRONZE VASES WITH A FOLIATE CORONA IN THE MOUTH. (1 FT. 7'5 IN. HIGH OVER ALL.)

THESE photographs, like those on the opposite page, show objects of extraordinary interest discovered in the Old Loyang Tombs, as described by the Bishop of Honan in our last number. Referring to the bronze bells, of which over fifty were found, he writes: "Chinese experts, with one exception, came to the conclusion, based on historical references in the inscription, that the date was the twenty-second year of Chou Ling Wang, which would be 550 B.C., the year after the birth of Confucius." The one dissentient scholar fixes the date as the twenty-second year of Chou An Wang, or 379 B.C. "The implication of either of these dates,"

(Continued above.)



4. SHOWING THE INSCRIBED PANEL (WITH 61 ARCHAIC CHARACTERS) BELIEVED TO DATE IT TO 550 B.C.: A BRONZE BELL—ONE OF FIVE (VARYING FROM 8 IN. TO 10 IN. HIGH.)

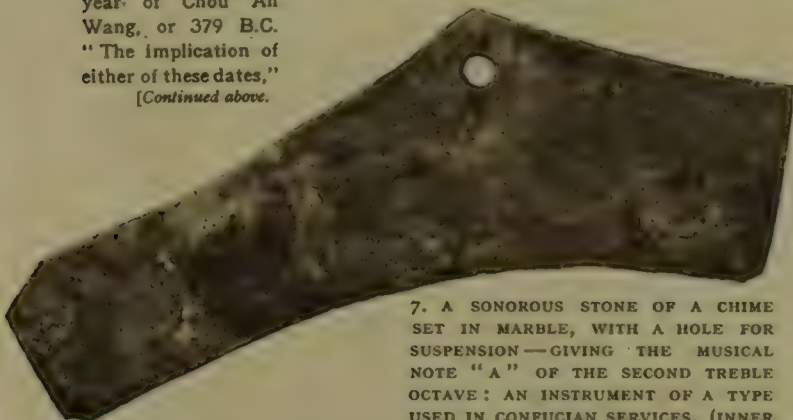


5. A GRACEFUL BRONZE BELL, QUITE PLAIN EXCEPT FOR DELICATE DECORATION ON THE HANDLE: ONE OF A SET OF TWO. (THE LARGER ONE 12'25 IN. HIGH AND THE SMALLER ONE 6'25 IN.)



6. SHOWING AN INSCRIPTION (ON UPRIGHT PANEL) IN FOUR ARCHAIC CHARACTERS MEANING "THE BELL OF THE PIAO CLAN": A CLAPPERLESS BRONZE BELL OF PIEN-CHUNG TYPE—ONE OF A SET OF NINE (VARYING IN HEIGHT FROM 4'8 IN. TO 8'5 IN.)

arc-shaped. All had holes bored in the angles for suspension purposes. One object of the greatest interest (No. 8) found with these stones was an elliptical-shaped convex-surfaced stone which was probably a chime-knocker. The flattened edge was absolutely correct for giving the best sound results. The *pien* stone chimes apparently have always been the complement of the *pien* bronze bells. As the bells have been used in the Confucian services up to recent years, so the chimes were also used in those services, the set of sixteen being hung on a stand to the west of the terrace, corresponding with the set of sixteen bells hung on a stand to the east of the terrace."



7. A SONOROUS STONE OF A CHIME SET IN MARBLE, WITH A HOLE FOR SUSPENSION—GIVING THE MUSICAL NOTE "A" OF THE SECOND TREBLE OCTAVE: AN INSTRUMENT OF A TYPE USED IN CONFUCIAN SERVICES. (INNER ARC, 15 IN. LONG.)



8. PROBABLY A CHIME-KNOCKER USED FOR STRIKING THE SONOROUS STONES TO PRODUCE A MUSICAL NOTE: AN ELLIPTICAL-SHAPED CONVEX-SURFACED SLAB OF LIMESTONE FOUND WITH THE CHIMES. (5'15 INCHES LONG.)



9. A WOODEN BOTTLE-SHAPED VASE COVERED WITH DARK BROWN LACQUER, UNDECORATED, WITH GILT-BRONZE RING-MASK HANDLES: (1 FT. HIGH.)



10. SHOWING HOW SONOROUS STONES WERE USED: A STONE CHIME FROM THE OLD LOYANG TOMBS, SUSPENDED ON A MODERN STAND, WITH A STONE KNOCKER BENEATH IT. (COMPARE NOS. 7 AND 8.)

BOOKS OF THE DAY.

WHETHER we take the Churchill or the MacDonald view as to India's capacity to stand on her own feet politically, we can hardly deny that she can hold her own historically in the realm of art. Convincing pictorial evidence of this claim appears elsewhere in this number, in the form of examples in colour from a sumptuous work devoted to recording the most famous relics of ancient Indian painting—namely, "AJANTA." The Colour and Monochrome Reproductions of the Ajanta Frescoes Based on Photography. With Explanatory Text by G. Yazdani, M.A., Director of Archaeology in H.E.H. the Nizam's Dominions; and an Appendix on Inscriptions by John Allan, of the British Museum. Part II. Published under the special authority of his Exalted Highness the Nizam. 1933 (Oxford University Press and Humphrey Milford; £8 8s. net). Along with the volume of text, which itself contains eight full-page illustrations embodying inscriptions, there is a large portfolio of loose plates comprising eighteen magnificent reproductions in colour and thirty-one in monochrome. Book and portfolio together constitute the second instalment of a monumental publication, of which the first Part was reviewed, likewise with coloured reproductions, in our issue of November 7, 1931. The present volume is confined to the frescoes in Cave II., dating from the sixth century A.D. Like those in Part I., the new plates represent the modern art of reproduction in its perfect form. It is justly claimed that the process of colour photography, surpassing in fidelity any previous attempts at copying by hand, has made it possible for the first time to present in replica the actual design and colouring of the originals.

Mr. Yazdani classifies the frescoes in certain groups, and, taking them in numerical order of plates, describes each fresco's artistic qualities, with details of the subject, wherever available, drawn from history and legend. While inspired by Buddhism, many of the paintings deal less with its mystical and religious side than with the human life and occupations of its votaries. One of the most beautiful, I think, is the scene representing the birth of the Buddha. In some respects it recalls a Nativity, though more crowded with figures. The frescoes possess an exquisite harmony of soft and mellow colouring. Several scenes give glimpses of ancient pastimes with a curiously modern aspect, such as a game of dice and a young woman in a swing. Another plate depicting a sea voyage (No. 42) abounds in quaint detail of ship construction and rigging. Several others, again, suggest a romantic story, such as the set entitled "A Lady in Exile," or "A Child Thrown Into a Pool," and, above all, "A Lady Kneeling in Front of a Rajah in an Angry Mood." The Rajah's face is obliterated, but he holds a drawn sword and seems likely to use it. Unfortunately, this scene is "not identified," and Mr. Yazdani has had to rely on the picture itself for interpretation.

Modern art questions in India, like Indian politics, provoke much controversy, which, I suppose, is a healthy condition preventing stagnation. A feud between the rival schools of Bombay and Calcutta (both apparently under Western direction) is the prevailing note of "ESSAYS ON MOGUL ART." By W. E. Gladstone Solomon, Director of the Bombay School of Art. With eighteen plates, including Coloured Frontispiece (Humphrey Milford, Oxford University Press; 15s.). The quarrel is concerned with the training of Indian art students. Calcutta wishes to keep Indian art on retrospective and traditional lines, while Bombay favours a wider outlook and acceptance of Western influences. Besides combating Calcutta's criticisms, the author has a certain grievance against the India Society.

The book, however, is not entirely polemical. It gives an interesting appreciation of Mogul art in such essays as Jahangir and his artists, Udaipur, and Impressions of the Taj Mahal. The Ajanta frescoes crop up frequently in Mr. Solomon's pages, as the classic source which all Indian artists revere. "The Bombay school," he writes, "has always based the work of its students upon the Ajanta caves. . . . The revival of interest in the cave-temples is very distinctly dated from the pioneer work of John Griffiths, Principal of the Bombay School of Art, and his students, who copied the mural paintings at Ajanta from 1875 to 1885, and again in 1897 and 1892." Mr. Solomon has himself written a book entitled "Jottings at Ajanta."

There is a strong sense of contrast in turning to the work of a modern artist, as represented by several coloured reproductions (from pictures by the author) in "THE TECHNIQUE OF PORTRAIT PAINTING." A complete and Detailed Guide to the Handling, Composition, and Lighting

of Portraits in Oils, with a Comprehensive Survey of the Methods of Portrait-Painters of To-day and of the Past. By Harrington Mann. With fifty-five plates, including seven in colour (Seeley Service; 21s.). This book is Volume XV. in the New Art Library (2nd Series) edited by M. H. Spielmann and P. G. Konody. The seven colour-plates illustrate the author's own work in portraiture, which has won him a high reputation both in this country and America, and comprise four finished pictures and three progressive stages of a portrait. The remaining forty-eight plates give one or more examples of portraiture by many famous painters, from the fourteenth century to the present day, arranged more or less in chronological order. Opposite each plate is a short note on the picture selected, discussing the artist's style and technique. Mr. Mann's special hero among the Old Masters is Franz Hals. These illustrations and notes are interspersed throughout the book, amid the author's own chapters.

Mr. Mann's treatise should be very valuable to students,



FOR JAMNAGAR: THE HEAD OF THE HORSE OF THE EQUESTRIAN STATUE OF THE FIRST JAM SAHIB OF NAWANAGAR—BY HERBERT HASELTINE.

Readers will recall our illustrations of Mr. Herbert Haseltine's studies for the equestrian statue of Rawalgi, first Jam Sahib of Nawanagar, ordered by the late Jam Sahib, Ranjitsingh, for erection in Jamnagar (or Nawanagar), the capital of the State. This was cast in bronze early this year; as was the sculptor's full-length portrait of "Ranji" in State robes. Both works are now in India, and will be unveiled in 1934, on a day yet to be fixed by the present Jam Sahib. They are bronzes reproduced from plaster models carved in plaster and not, as heretofore, from plaster models cast from modelled clay ones. "Ranji's" stallion, "Ashwanikumar," of the Kathiawar breed, posed for the sculptor in India and in Paris.

and abounds in human touches and anecdotes that will also interest the general reader. There is, however, no direct correlation by cross-references between it and his notes on the Old Masters, which are quite distinct and self-contained. In reading his chapters, I have found it disconcerting to turn over a page and find myself switched off his argument to these interpolated notes and pictures. It would have been better to place them all together in a separate section. Both sections—historical and personal—would thus have gained in continuity.

Portraiture is frankly representational, for there are limits probably to the average sitter's willingness to be misrepresented or distorted in the cause of innovation. Mr. Mann favours accurate likenesses, regarding his art as a kind of pictorial biography, but displays no animosity towards the modernists. What may seem to the un-instructed their amazing vagaries blossom in full flower in illustrations to "Art Now." An Introduction to the Modern Theory of Painting and Sculpture. By Herbert Read. With 128 plates (Faber; 12s. 6d.). The author, who was formerly Professor of Fine Arts at Edinburgh University, expounds the new aesthetics with persuasive reasoning, and as much lucidity as the subject permits.

Professor Read's explanations, evidently based on thorough knowledge, make the new theories appear plausible and even attractive. The difficulty for the ordinary person comes in turning from theory to practice. In many examples illustrated, it is hard to see in what way these ingenious principles have been applied in weird fantasies, apparently meaningless shapes, and sometimes repulsive distortions of the human body. Here again there is no correlation by cross-references between pictures and text. The best way to teach the public what these artists are driving at would be to append to each picture a note explaining the ideas behind it. In view of the meaning now attached to the word "representation," as a term of contempt for academic art, it is curious to learn that Cézanne expressed his own revolutionary principles in the words: "I have not tried to reproduce Nature; I have represented it."

One art which cannot be highly realistic, but finds its alternative in decorative formalism rather than amorphous distortion, is discussed in "ANCIENT STAINED AND PAINTED GLASS." By F. Sydney Eden. Second Edition. With six illustrations in colour and fifty-nine in Monochrome (Cambridge University Press; 8s. 6d.). "These pages," says the author, "make no pretence to give an exhaustive account of their subject, but only to supply sufficient data to ground an intelligent appreciation of such remains of stained and painted glass older than 1714 as are still to be found in ancient buildings." Most of the examples illustrated are English, while a few come from Le Mans.

To revert to that part of the world with which I began, I must mention briefly some books wholly or partly of Indian interest. In connection with the art of Ajanta, so instinct with religious beliefs, it is appropriate to study the chapter on Buddhism and the life of Buddha himself, included in "A SHORT HISTORY OF RELIGIONS." By E. E. Kellett (Gollancz; 5s.). Buddhism, of course, is only one of the faiths here described, which comprise also other far-Eastern cults, Greek and Roman religion, Judaism, Mohammedanism, and the various forms of Christianity.

The tolerance of Buddhism is mentioned, incidentally, in a book setting forth the doctrine of a modern Indian religious thinker—"COUNTER ATTACK FROM THE EAST." The Philosophy of Radhakrishnan. By C. E. M. Joad (Allen and Unwin; 7s. 6d.). Radhakrishnan recently published a volume containing the Hibbert Lectures which he delivered at University College, London. Mr. Joad aptly describes him as "a liaison officer between two civilisations"; that is, "he seeks to build a bridge between the traditional wisdom of the East and the new knowledge and energy of the West, that each may be enriched by the qualities of the other." Radhakrishnan's ideals of co-operation in world politics are also indicated.

At the opposite pole from Mr. Joad's book in scope, treatment, and phraseology is "FOOT-LOOSE IN INDIA." Adventures of a News-Chaser from Khyber's Grim Gash of Death to the Tiger Jungles of Bengal and the Burmese Battleground of the Black Cobra. By Gordon Sinclair (Murray; 7s. 6d.). My first impression on glancing at this work was that it was strange product to issue from the historic house that published by Byron. Reading further, however, I became intrigued by the amazing picture it

gives of everyday life among India's toiling millions, and found myself thoroughly enjoying the author's rich and racy western slang. I am not sure whether he is American or Canadian, but he is a young journalist who tramped India for five months for the *Toronto Star*. I think the general impression gained from his pages will be that the Indian populations are not exactly ripe yet for complete self-government.

Another attractive book of Eastern travels, of a politer type, is "BALI: ENCHANTED ISLE." By Helen Eva Yates. With twenty-three illustrations (George Allen and Unwin, Ltd.; 7s. 6d.). That it is not out of place to mention this work in connection with India may be gathered from the author's chapter on the island's history. "The first records say," she writes, "that around 700 the overflow of Hindus from India invaded the island. Until 1500 it was held as an Indo-Javanese colony. . . . Invaders brought their religion with them—Brahminism, Hinduism, and Buddhism." Elsewhere she mentions that the art of writing first came to Bali from India, and its temple books are written in Sanskrit. The temples are richly adorned with sculptures, and one—apparently a kind of Balinese Ajanta—has reliefs with polychrome painting.—C. E. B.

SIXTH-CENTURY INDIAN ART: FRESCOES FROM THE AJANTA CAVES.

COLOUR PHOTOGRAPHS REPRODUCED FROM "AJANTA." WITH TEXT BY G. YAZDANI. PART II. BY COURTESY OF THE AUTHOR, AND OF THE PUBLISHERS, THE OXFORD UNIVERSITY PRESS AND HUMPHREY MILFORD. (SEE REVIEW ON ANOTHER PAGE.)

WE reproduce here four of the beautiful plates in colour photography issued with Part II. of "Ajanta," a most important and interesting work by G. Yazdani on the famous frescoes, published under the special authority of H.E.H. the Nizam of Hyderabad. On the publication of Part I., we took the opportunity, in our issue of November 7, 1931, of devoting a double-page in colours to one of the Ajanta masterpieces. The Buddhist monastery in the caves of Ajanta was first discovered



A DECORATIVE DESIGN ON THE CEILING OF CAVE 2 AT AJANTA:
A CONCH-SHELL RESTING ON A FULL-BLOWN WHITE LOTUS FLOWER.

in 1817, and the fresco paintings, reminiscent of the early Italian style, with which the interior walls are covered, date mainly from the first half of the first millennium A.D. They have been world-famous for many years as masterpieces of early Indian art. In his preface to Part II., Mr. G. Yazdani, who is Director of Archaeology in the Nizam's Dominions, writes as follows: "This volume is devoted to the frescoes of



A BOAR-HEADED MAN, DONE WITH FLOURISHES AND COLOUR EFFECT
SIMILAR TO THOSE OF THE MERMAID: A FANTASTIC CEILING FRESCO.

Cave 2 only, and as, on account of the occupation of the Cave in comparatively recent times by hermits and people of other faiths than Buddhists, the frescoes have suffered much by smoke and fires lit by these unsympathetic occupants, the reproduction of the paintings has been a very difficult problem for us." Elsewhere he attributes a date of 500-550 A.D. for the frescoes of Cave 2, and continues: "In the latter cave,



A MERMAID DESIGN FROM AN AJANTA CEILING; WITH FINE
BRUSHWORK IN SILVER-WHITE OUTLINING THE GENERAL DARK
BROWN OF THE FIGURE.

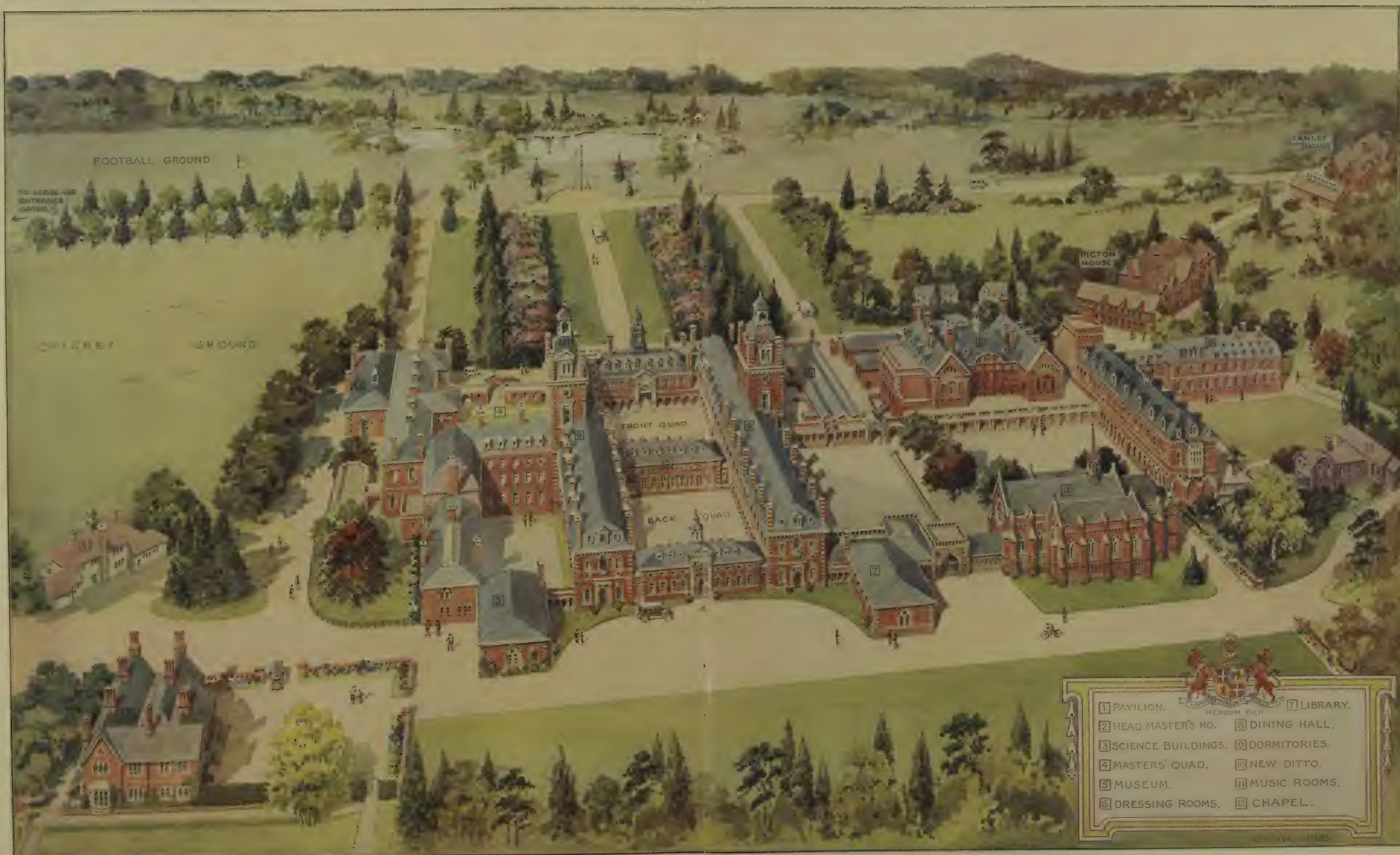
the artist's chief delight is in decoration. Whether he is depicting flowers or birds or animals or even human beings, his love of ornamentation is apparent. The beautiful lotus-flowers, the lovely geese, the richly caparisoned horses and elephants, and the charming jewellery, coiffures and poses of the women, all show the painter's extreme fondness for adornment." The author describes as follows one of the ceiling-designs reproduced here: "The lotus-flower, being the symbol of self-creation, has a religious significance among the Buddhists, but what its combination with the conch implies is a matter for conjecture. . . . The conch independently is an important symbol among the Hindus, and the combination might have acquired a religious significance at a time when a fusion of the Buddhist and Brahmanical beliefs was taking place. The bracket-like device at the top of the conch-shell is rather puzzling, for it is too inelegant to be considered an artistic feature of the scheme. The colours of this subject are lovely, the white flowers contrasting beautifully with the green leaves, and both of them almost glistening on a dark background. The red outline of the leaves and the flowers adds to the delicacy and perspective effect of the design." Describing the lower right-hand subject, he says: "The features of this figure are very beautiful, and the legs, though rather conventionally bent, give an impression of movement. Movement is also indicated by the borders of the hermit's *dhoti* waving in the air. He is carrying flowers and a fruit like a mango, probably as an offering to the Buddha. The delineation of the clouds, though conventional, is pleasing to the eye." The volume is reviewed on another page.



A YOUNG HERMIT FLYING IN THE AIR AMID WHITE CLOUDS; WITH MOVE-
MENT INDICATED BY THE LEGS AND THE WAVING BORDERS OF THE DHOTI.

Historic Public Schools of England: No. 5—Wellington College, in the Woods and Heather of Berkshire.

FROM THE WATER-COLOUR DRAWING SPECIALLY DONE FOR "THE ILLUSTRATED LONDON NEWS" BY G. G. WOODWARD.



WELLINGTON: A BIRD'S-EYE VIEW OF THE COLLEGE, WHICH WAS FOUNDED IN HONOUR OF THE GREAT DUKE, AND FURNISHES SANDHURST WITH MANY CADETS.

We publish here the fifth water-colour drawing by G. G. Woodward in our series "Historic Public Schools of England." The series has now included Eton, in our issue of June 11, 1932; Winchester, October 1, 1932; Rugby,

May 13, 1933; and Harrow, July 15, 1933. Wellington College, one of the principal modern public schools of England, was founded by public subscription in honour of the great Duke of Wellington, and was incorporated

in 1853. It stands not far from the Royal Military College at Sandhurst, to which every year it supplies a large number of cadets. Wellington College was intended for the education of deceased officers' sons, the officers to have

borne commissions in His Majesty's Army or in the Army of the East India Company. It includes about 650 boys, of whom ninety are foundationers. H.R.H. the Duke of Connaught is President of the Governing Body.

OVERHEARD IN PICCADILLY CIRCUS

GUINNESS TIME



GUINNESS

IS GOOD

FOR YOU

GIVES YOU STRENGTH

"IT'S CERTAINLY
GOOD FOR ME!"

WELLINGTON COLLEGE—A GREAT PUBLIC SCHOOL: THE SCHOOL BUILDINGS; AND ITS HEADMASTER.



BOYS PHOTOGRAPHED IN THE FRONT QUAD DURING CHANGE OF LESSONS; SHOWING THE LODGE AND CLOCK TOWER IN THE BACKGROUND.



A GENERAL VIEW OF THE COLLEGE FROM THE SCHOOL LAKE, WHICH IS SEEN IN THE BACKGROUND IN THE WATER-COLOUR DRAWING ELSEWHERE IN THIS ISSUE.



THE SOUTH FRONT OF WELLINGTON COLLEGE; SHOWING THE ROWS OF DORMITORIES TO LEFT AND RIGHT; THE HEADMASTER'S HOUSE BEING TO THE LEFT OF THE BUILDINGS SHOWN.



THE HEADMASTER, MR. F. B. MALIM, WHO WAS HEADMASTER OF SEDBERGH AND OF HAILEYBURY BEFORE HE WENT TO WELLINGTON IN 1921.



THE MEMORIAL IN THE COLLEGE CHAPEL TO THOSE WHO SERVED AND DIED IN THE GREAT WAR; WITH THE MOTTO "HEROES HEROUUM FILII" ON THE PEDESTAL.

HERE and on the two following pages we publish an interesting series of photographs of Wellington College, and of the everyday life that the boys lead there; while elsewhere in this issue there appears a double-page in colours from G. G. Woodward's water-colour drawing of the school, the fifth in our series of "Historic Public Schools of England." As mentioned on the latter page, Wellington College was founded by public subscription in honour of the great Duke, and was incorporated in 1853. Although the education provided there is not necessarily meant to be a prelude to military training, the school has furnished the academies of Woolwich and Sandhurst with more entrants than any other institution; but a large proportion of Wellingtonians follow the school period with residence at one of the Universities. The Headmaster, Mr. F. B. Malim, has held his present post since 1921. He was an assistant master at Marlborough from 1895 to 1907; and, before going to Wellington, was headmaster at Sedbergh School from 1907 to 1911, and at Haileybury from 1911 to 1921.



THE SCHOOL CHAPEL, LOOKING EAST: A FINE BUILDING TO HOLD ALL THE 650 BOYS, SITUATED AT THE SOUTH-EAST CORNER OF THE COLLEGE BUILDINGS.

EVERYDAY LIFE AT WELLINGTON COLLEGE: BOYS FOUNDED IN HONOUR

AT WORK AND AT PLAY IN THE PUBLIC SCHOOL OF THE GREAT DUKE.



THE TUCK-SHOP: A RUSH FOR SUSTENANCE AND REFRESHMENT AFTER THE FINISH OF AFTERNOON SCHOOL.



A SECTION OF HALL DURING THE LUNCH HOUR: THE BOYS SITTING ACCORDING TO DORMITORIES; WITH THE SCHOOL PREFECTS IN THE BACKGROUND.



A CONTRAST TO THE SCENE ADJOINING ON THE RIGHT: A TYPICAL CLASS-ROOM AT WELLINGTON, WITH BOYS AT WORK.



THE SWIMMING-POOL—A BOON AFTER AN HOUR'S SQUASH OR HERE FILLED WITH CHEERFUL, SPLASHING BOYS—



A TYPICAL ROOM AT WELLINGTON; WITH THE USUAL FURNITURE OF BED, DESK, ARM-CHAIR, ORDINARY CHAIR, AND WINDOW-SEAT; EACH BOY NORMALLY HAVING ONE ROOM TO HIMSELF.

HERE and on the preceding page we publish photographs of life as it is lived, indoors and out, at Wellington College; and it is interesting to compare the photographs of the school buildings with the water-colour drawing by C. G. Woodward elsewhere in this issue, where the buildings are shown, as an artist and architect sees them, in a bird's-eye view. Wellington College, founded in 1853 in honour of the Duke of Wellington, cannot be considered one of the oldest of English public schools, but during its eighty years of life it has had a brilliant and honourable history. Much of its best talent has been contributed to the military colleges of Woolwich and Sandhurst, and thence

(Continued opposite.)



A SCHOOL WHERE FULL OPPORTUNITY IS GIVEN FOR STARTING ON SCIENTIFIC WORK: BOYS WORKING IN THE CHEMICAL LABORATORY AT WELLINGTON.



BOYS PHOTOGRAPHED UNDER THE SCHOOL CLOISTERS; WITH A GLIMPSE OF HARDINGE AND COMBERMERE DORMITORIES THE OTHER SIDE OF THE QUAD ON THE RIGHT.



AN AFTERNOON'S FIELDING: AN EXCELLENT OPEN-AIR BATH—EQUIPPED WITH DIVING-BOARDS AND ALL ACCESSORIES.



THE SCHOOL SHOP, WHERE ANYTHING CAN BE PURCHASED FROM CRICKET BATS TO BLUEBELL POLISH (FOR UNIFORMS).



A ROOM IN ONE OF THE DORMITORIES—MOST ROOMS BEING OCCUPIED BY ONE BOY ONLY: A YOUNG WELLINGTONIAN ABSORBED IN AN "M. C. WHEELS ROMANCE."



THE BIOLOGICAL LABORATORY, WITH A MICROSCOPE IN ACTION: BOYS IN THEIR SHIRT-SLEEVES WORKING AT PROBLEMS ON THE MODERN SIDE.



TECHNICAL INSTRUCTION IN A JOB THAT IS OF PRACTICAL USE IN THE MODERN WORLD: SOME OF THE BOYS ABSORBED IN THE TASK OF ANALYSING AND CONSTRUCTING WIRELESS SETS.
(Continued.)
to his Majesty's Army, where Old Wellingtonians have proved some of the most distinguished officers. The school is organised, for games and other purposes, in "dormitories," with four houses outside the College itself. In the eleven dormitories there are, for the most part, private rooms for each boy, divided from their neighbours by a partition which does not reach to the ceiling. The boys both sleep and do their "prep" in their own room, the normal furniture of which consists of a bed, desk, arm-chair, ordinary chair, and window-seat. There are, as a rule, four prefects for each dormitory, of whom ten are school prefects with special privileges.

The World of the Kinema.

By MICHAEL ORME.

COLOUR.

AFTER the first talking picture sent the silent film into limbo, experts of cinematography paid so much attention to the progress of sound-recording and amplifying that the problems of colour receded, for the nonce, into the background. Moreover, the advent of sound provided, in generous measure, the sensation for which the studios are always on the look-out. It gave birth to a new technique and new stars; it infused new life into a more or less moribund business. It seemed fraught with such limitless possibilities that a fresh fillip to public interest in screen entertainment could be—and was—cheerfully postponed to the remote future. That future has now become the present. Sound-reproduction has made enormous strides in the interval, and has recently been brought to a sensitiveness that comes very near perfection. It has left itself few new worlds to conquer. But the very nature of the film industry, with its enormous output, the very fluency of the kinematic medium, and its reliance on technical advance, play into each other's hands in a ceaseless quest for further development. It is still growing, this young giant of the entertainment world, and if its growth is deliberately fostered in the commercial spirit of giving the masses something to talk about, this stretching of its limbs is a stimulating proof of its abundant vitality.

What will it be up to next? The prophetic foretell another revolution from which colour will emerge triumphant. A bold prophecy, or at least a premature one. I have too much respect for the surprises of the screen to say that colour will not follow on the heels of sound; nor are the revival of coloured sequences and the additions to the list of colour processes without portent. Only a few weeks ago, a popular melodrama, "Below the Sea," shown at the Regal, delighted the eye with a charming glimpse of deep-sea fauna and flora in colour photography, which, since it confined itself mainly to "close-ups," seemed uncommonly successful. Furthermore, we are promised a full-length all-colour film in the Raycol process at an early date. Meanwhile, Mr. Walt Disney's enchanting excursions into Technicolour have done their share in preparing the public mind for colour, albeit these Silly Symphonies occupy a



THE JANE SEYMOUR OF THE FILM, FOR COMPARISON WITH HOLBEIN'S PORTRAIT OF THE ORIGINAL (GIVEN ON PAGE 736): MISS WENDY BARRIE IN "THE PRIVATE LIFE OF HENRY VIII.," AT THE LEICESTER SQUARE THEATRE.



ANNE OF CLEVES AS IMPERSONATED IN THE FILM PLAY: MISS ELSA LANCHESTER IN "THE PRIVATE LIFE OF HENRY VIII."—FOR COMPARISON WITH HOLBEIN'S PORTRAIT OF ANNE (ON PAGE 736).



THE KATHERYN HOWARD OF THE FILM, FOR COMPARISON WITH HOLBEIN'S PORTRAIT OF THE ORIGINAL (GIVEN ON PAGE 736): MISS BINNIE BARNES IN "THE PRIVATE LIFE OF HENRY VIII.," AT THE LEICESTER SQUARE THEATRE.

On page 736 of this number we reproduce Holbein's portraits of Jane Seymour and Anne of Cleves, the third and fourth wife, respectively, of Henry VIII.; and on the page facing it the same artist's portrait of Henry's ill-fated fifth wife, Kathryn Howard. Here we show, by way of comparison, the living representatives of these three Queens in that much-discussed film, "The Private Life of Henry VIII.," at the Leicester Square Theatre. Both the film and the Holbein portraits of Henry and his wives, it may be added, are of great interest at present in connection with the current vogue for the Tudor period in various forms of art.

place apart. For here the pigments are deliberately chosen and applied to the cartoons in clear wash, thus avoiding all the pitfalls prepared by an unrelenting realist.

That those pitfalls have not been entirely bridged was evident at a demonstration of a new colour process called Cinecolor. This method was evolved by Mr. D. Daponte, who has devoted his life to the study of stereoscopic films, and Mr. S. J. Cox, an expert in slow-motion photography, after fifteen years of research work. Based on much the same principle as the translation of sound to the talking-film, the reconstitution of colour takes place through the agency of the Cinecolor Lens, which is fitted to a standard camera for taking the pictures and to the ordinary projector for restoring to the black and white films the original colours of the photographed subject. Thus when the lens is withdrawn from the projector—as was frequently done during the demonstration—the picture reverts from colour to the customary black and white. This "transformation scene" was both intriguing and fascinating, but not so whole-heartedly on the side of the colour system as its sponsors must have wished. For it seems to me, apart from certain definite eliminations, of which more anon, that colour cinematography is not at the moment a much more formidable rival to the black and white picture than it was twenty-three years ago, when Mr. Charles Urban and Mr. Albert G. Smith (the former responsible for the mechanical, the latter for the chemical side of their process) showed their Kinemacolor films at the Palace Theatre. That was in February 1910. I still have a vivid recollection of a lively shot of Horse Guards that came surprisingly near to the "improved" processes of more recent years. A good deal later, but still within the silent era, Mr. Douglas Fairbanks made a memorable contribution to colour cinematography with his "Black Pirate," a well-chosen subject with its warm browns and reds and the one vivid patch of the emerald-green parrot.

The advantages of the Cinecolor Lens over other systems may be all that is claimed for them from the commercial point of view, but, as to the results on the screen, they are confined to a sharper definition, even when the subject is moving at high speed, and a total absence of "fringing" or blurring. On the other hand, the curious unreality of light, especially of sunlight, still persists, and the shadows are either a chilly blue or a trifle muddy. Absence of atmosphere—actually, of air—a shallow perspective (although the sponsors indicate a stereoscopic effect which eluded me), and the supremacy of the primary colours remain. The finest achievement was a "shot" of forges taken in the dark by the light of the fires. Here the white heat of the metal and the red glow of the forges piercing the gloom blared out a sudden challenge to the black and white illusion of the screen—a challenge to which it is impossible to turn a deaf ear.

"THE PRIVATE LIFE OF HENRY VIII."

"Nul n'est héros à son valet de chambre." Messrs. Lajos Biro and Arthur Wimperis, who wrote the scenario and dialogue of "The Private Life of Henry VIII.," launched amidst scenes of

enthusiasm at the Leicester Square Theatre, are in obvious agreement with the old French axiom. For their Henry, striding through the splendours of the Tudor Court, has been stripped of all the qualities that went to the foundation of England's greatness. Here is the Henry of the gossip-mongers, the keyhole-peepers, and the alcove. This big British effort is actually an up-to-date satirical *revue* in Tudor trappings. The trappings are magnificent. Scene after scene of rich beauty caught in transit by the camera-magic of a true artist, M. Georges Perinal, pass across the screen almost too rapidly for our full contentment. And with this sumptuous pageantry, the cavalcade of wives, pursued by a lascivious King, passes almost as swiftly.

As far as English history is concerned, the roystering fellow has about as much to do with it as the amorous Roi Pausole. This would be all very well in an entertainment which, in its conception and in its writing—some of it impudently witty—aims at burlesque, but for two points. The burlesque breaks down inevitably in the tragedy of two beheadings, though the request of an onlooker at the execution of Anne Boleyn to the lady in front of her "to remove her hat" bids us put away our handkerchiefs. On the other hand, Henry's grief at the disclosure of Kathryn Howard's infidelity is given such sincerity and poignancy by Mr. Charles Laughton that we are uncomfortably conscious of the depths so studiously avoided. Regrettably avoided, in my opinion—and here we come to my second point—for all this jocose distortion of history results in the repetition of one major situation—the Queen is dead (or divorced), where's the next one?

Dare I admit, despite the sensational success of this picture, that I found it at moments dramatically dull? For this neither direction nor acting are to blame, but solely the unrelieved preoccupations of Henry's "private life." The director, Mr. Alexander Korda, provides a brilliant setting for the conjugal cameos. Against his massive backgrounds, Mr. Charles Laughton builds up the central character with immense gusto. The cast is so large and so



MAKING THE "HEAVENS" RAIN THEIR HARDEST—FOR A FILM: SWAMPING A SET DURING THE TAKING OF "CAPTURED" (BASED ON SIR PHILIP GIBBS'S NOVEL, "FELLOW PRISONERS"), RECENTLY SHOWN AT THE REGAL.

Rain has been "featured" in many a film, but seldom, if ever, as thoroughly as it is in "Captured." The photograph here reproduced shows some of the "gadgets" used to swamp certain scenes.

distinguished that I must content myself with praising the fine ensemble work, and singling out the picturesque Culpeper of Mr. Robert Donat, the Cromwell and Cranmer of Mr. Franklyn Dyll and Mr. Laurence Hanray, and, above all, the delightful Anne of Cleves of Miss Elsa Lanchester.

LEAVES FROM LIFE: A NEW SERIES OF STUDIES BY EDMUND BLAMPIED.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY EDMUND BLAMPIED.



"A KNIFE AND FORK TEA AT BILL'S."



"A CLUB DINNER."

In our second series of drawings by Blampied, continued here, we have already given contrasting studies of infant Londoners; studies made at Covent Garden; divers ways of passing an enjoyable evening; two familiar rituals—one essentially

masculine and the other feminine—phases of romance in the suburbs; and two different aspects of life in Chelsea. The drawings reproduced here make a pleasant contrast in the practice of the "Art of Dining."

HENRY THE EIGHTH, TWO OF HIS SIX WIVES, AND HIS ONLY SON.

PHOTOGRAPHS BY BRUCKMANN (THE TWO ON THE LEFT), MANSELL (UPPER RIGHT), AND ANDERSON (LOWER RIGHT).



THIRD WIFE OF HENRY VIII.; MOTHER OF EDWARD VI.: JANE SEYMOUR—THE PORTRAIT BY HANS HOLBEIN IN THE Hofmuseum AT VIENNA.



HENRY VIII.'S 4TH WIFE (MARRIED AND DIVORCED, 1540): ANNE OF CLEVES—THE PORTRAIT BY HANS HOLBEIN AT THE LOUVRE IN PARIS.



THE SON OF HENRY VIII. AND JANE SEYMOUR: EDWARD PRINCE OF WALES (LATER EDWARD VI.)—HOLBEIN'S PORTRAIT IN THE MUSEUM AT HANOVER.

The enormous interest in the Castle Howard Holbein portrait of Henry VIII., which we published in our issue of October 7, as a double-page coloured reproduction, has continued to increase. First there were the claims put forward on behalf of the Warwick Castle Holbein (reproduced for comparison in our following number), and subsequently there has been a stream of letters to the Press touching various aspects of the controversy. Such authorities as Lord Conway of Allington and Mr. Philip de László, the distinguished portrait-painter, have hailed the Castle Howard portrait as a supreme work of art



ANOTHER HOLBEIN PORTRAIT OF HENRY VIII., TO COMPARE WITH THE FAMOUS CASTLE HOWARD PORTRAIT: A PICTURE IN THE NATIONAL GALLERY AT ROME.

which should be acquired as a national possession. On the other hand, its quality was adversely criticised by Sir William Rothenstein and Mr. Gerald Kelly, who both suggested, as its proper home, the National Portrait Gallery. Replying to Mr. Kelly, and acceding to his request that the picture should be examined by certain eminent artists, Mr. Jack Spink, of Messrs. Spink and Son, Ltd., at whose galleries it was shown, mentioned that over 20,000 people had come to see it. All this lends interest to the third Holbein "Henry VIII." above, and the other Holbeins on this page and opposite.

HOLBEIN'S PORTRAIT OF THE FIFTH QUEEN OF HENRY VIII.

FROM A PHOTOGRAPH REPRODUCED BY PERMISSION OF MESSRS. P. AND D. COLNAGHI AND CO.



KATHERYN HOWARD, QUEEN OF HENRY VIII.: A PORTRAIT BY HANS HOLBEIN, PAINTED ABOUT 1540-1.

Katheryn Howard, the fifth of Henry the Eighth's six Queens, and the second to die on the scaffold, was born about 1520. She was a daughter of Lord Edmund Howard, a younger son of the second Duke of Norfolk, the victor of Flodden Field. Henry married her privately on July 28, 1540 (shortly after the divorce of Anne of Cleves), and

on August 8 publicly acknowledged her as his Queen. Later, she was arraigned for misconduct before the marriage and was beheaded on Tower Hill on February 13, 1542. This portrait by Holbein was painted in 1540 or 1541. It was acquired eventually by the Toledo Museum, Ohio, U.S.A.

NOTE: "THE ILLUSTRATED LONDON NEWS" REPRODUCTION OF THE CASTLE HOWARD HOLBEIN PORTRAIT OF "HENRY VIII." IN FULL COLOURS. A limited number of proofs of our double-page reproduction of this picture are available at 2s. 6d. each, including packing and postage. Applications, with remittance, should be addressed to the Publisher, "The Illustrated London News," 346, Strand, London, W.C.2.

THE WORLD OF SCIENCE.

SOME STRANGE CASES OF SELF-MUTILATION.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE study of the structure of animals furnishes an inexhaustible theme; but it is only when this structure presents some arresting peculiarity that the plain man can be expected to find anything of interest therein; and that is an attitude which is natural enough. It is, however, somewhat curious, to say the least, to find that the specialist himself seems often to be content with the mere records of such singularities of structure. They do not, as a rule, arrest his attention;

after the process of decollation has taken place. We have what seems to me some interesting parallel cases. Deer spend much time in rubbing off the "velvet" from their newly grown antlers. Why is this done? It can scarcely be for æsthetic reasons, nor because the presence of this now useless investment causes any sense of discomfort; yet some useful end is probably attained by its removal. More striking is the strange habit of the winged females among the ants and termites, of removing the wings after the nuptial flight has ended. Do these creatures know that, but for their wings, this climax in their life would have been impossible: and do they know that they will never need them again? Even if they do, why should they, of set purpose, remove them?

I have still to discover how this "decalation" as it is called, is performed. Perchance some of my readers may be able to enlighten me. Books on ants merely remark that "after the removal of the wings" such and such things happen. Huber "observed a solitary female go down into a small underground hole (and) take off her own wings." But how was this done? In another case we are told the female removed her wings "with the assistance of the workers." Here, again, how was this amputation effected? All the various authorities whose books I have consulted seem to consider that they have said enough when they state the bald fact that the wings are got rid of. They do not seem to realise that they have witnessed one of the strangest forms of behaviour in the Animal Kingdom.

With the termites, which are not even remotely related to the ants, the wings are also removed after the nuptial flight. And here we have a new feature. For these wings have a special mechanism to enable their removal to be done swiftly. It consists simply of a transverse "fracture-line" right across the base of the wing. But here, again, matters are not so simple as they seem. For the wings, in spite of this weak point, are strong enough to do all the work required of them for the performance of the "nuptial flight." How is it that they can be snapped off so easily when that momentous flight is over? And, again, how is it done? This definite break with the world looks like an act of renunciation, for never again will these females see the light of day, save by accident. Henceforth their activities are to be limited to producing eggs in an underground chamber.

Many lizards, it will be remembered, have special fracture-points running across the centre of each of the vertebræ of the tail; so that when seized by this organ it breaks off at one or other of these points, and is left

behind wriggling to distract the attention of the would-be captor while his victim makes good his escape. But here the loss is replaced by a new tail. It is never again, however, a perfect tail, for it contains no vertebræ, though to all appearances it is a normal tail. Experts often find, however, that the scaling differs, commonly reproducing the scaling of a more primitive type.



3. TWO SHELLS SHOWING A SEEMINGLY EXAGGERATED SPIRAL GROWTH HAVING REGARD TO THE SMALL BODY THEY ENCLOSE—IN DIRECT CONTRAST TO *RUMINA DECOLLATA*: *TEREBRA* (LEFT) AND *TURITELLA*, WITH NINETEEN AND SEVENTEEN WHORLS RESPECTIVELY.

flexible stalk of stony plates surmounted by long arms. After a time that portion of the body bearing the arms breaks away from the stem, and henceforth it leads the life of a normal "brittle-star." But the animal in doing this has to "cut its losses" and leave the stony stem, built up at the cost of much vitality, to disintegrate on the sea-floor. The Echinoderms—star-fish, sea-urchins, sea-lilies, etc.—are, indeed, remarkable for the seemingly reckless way in which they grow tissues destined to destruction. During their larval stages we find a curiously composite body, one within the other, and developing to a large extent, at the expense of the other, thereby reducing the final amount of loss.

The still lowlier and more primitive and microscopic radiolarians and foraminifera, and the diatoms among the lowly plants, persistently throw away the whole skeleton, and form a new one. Their "dead"

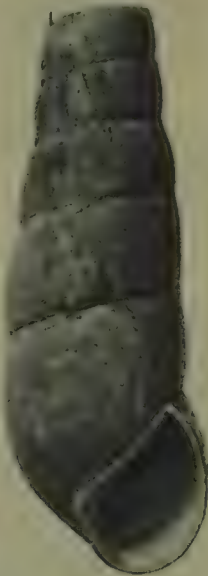
shells form what is known as the "globigerina-ooze, and the radiolarian earth." Vast areas of the earth's surface are made up of these cast-off skeletons. Less striking, but still strictly comparable losses are seen among the higher vertebrates in the annual shedding of the hair, or feathers, as well as in special ornaments. One of the most striking of these cases is that furnished by the American white-beaked pelican; wherein the male, by way of nuptial ornaments, develops on the ridges of the beak three strap-shaped horny plates, several inches high. They scarcely strike one as "ornamental." At the end of the breeding season they are shed. But I now want to know whether they simply drop off, or whether the bird knocks them off, as the mollusca are said to knock off the unwanted terminations of their shells, or the ants which deprive themselves of their wings.

1. AN IMMATURE SHELL OF *RUMINA DECOLLATA* PHOTOGRAPHED BEFORE THE CHARACTERISTIC AND PUZZLING MUTILATION HAD TAKEN PLACE: A SPIRAL FORMATION OF TEN WHORLS; THE TERMINAL WHORL BEING ROUNDED INSTEAD OF POINTED AS IN OTHER SPIRAL SHELLS. (SEE FIG. 3.)



2. THE SHELL OF A FULLY-ADULT *RUMINA*: A PHOTOGRAPH SHOWING THE NUMBER OF WHORLS IN THE SPIRAL REDUCED TO SIX, THE REST HAVING BEEN SHED EITHER BY FORCIBLE REMOVAL OR THE DEVELOPMENT OF A FRACTURE-POINT, CAUSING A SORT OF SLOUGHING TO TAKE PLACE.

The breaking-off gives the effect of a damaged shell; but at the point of fracture a "sealing-cap" is developed. No explanation of this strange mutilation has yet been found.



they do not seem to present themselves in the light of facts needing an explanation. Yet they most emphatically do. As facts they are strange enough, but they do, clamour for an explanation.

Very often they are intimately associated with quite peculiar "behaviour," behaviour which would seem to have no direct bearing on structure. This subtle something, which links up structure with behaviour, has by no means received the attention it deserves. Lest I seem to labour this point, let me give a lead as to what is in my mind, by citing a few concrete cases.

There are numerous species of molluscan shells, belonging to quite different genera, which, when found in the adult state always seem to have been damaged by the removal of the upper part of the spiral. These are not instances of untoward accident earlier in life, but quite normal. They are what are known as "decollated" shells. For some reason, impossible to fathom, the upper portion of the shell is always broken off, and the fractured surface sealed up by a natural process of shell-growth. One species, *Stenogyra decollata*—unfortunately it has no name in common speech—has been said to "bang its upper whorls violently against some hard substance to get rid of the unwanted portion of the shell." I cannot, so far, trace the author of this statement, but I should like to know how this "banging" was effected. I can well imagine the creature pressing the shell hard against some fixed object till the upper whorls gave way at what was evidently a weak spot: but pressure, and, "banging," are two very different things. Why should the shells of this exceptional species develop this weak spot? There are scores of species in which the shell towers up in a long, pointed spiral, and retains its integrity throughout life; as, for example, in Fig. 3. In Fig. 1 the shell of *Rumina decollata* will be seen in its early, unbroken, state, and in Fig. 2



4. ANOTHER CASE OF SELF-MUTILATION IN NATURE: A WAPITI WITH ITS ANTLERS STILL ENCASED IN "VELVET," WHICH IT WILL SUBSEQUENTLY SPEND MUCH ENERGY IN RUBBING OFF.

Unlike the hollow-horned ruminants (oxen, sheep and goats), the horns are shed and renewed annually. During growth the developing bony tissue is encased in a mass of blood-vessels, and covered with short, velvet-like hair. When the horns have matured the animal makes strenuous efforts to rub off the dried-up blood-vessels. Why they spend so much energy in the removal of these unsightly rags is not known.

A NOTABLE LONDON ART EXHIBITION.



"A TUNE FOR THE CATTLE": ONE OF THE PICTURES IN THE EXHIBITION OF WORKS BY MR. KEITH HENDERSON, THE SCOTTISH ARTIST.



A FINE IMPRESSION OF THE ATLANTIC COAST: "HEBRIDEAN HARBOUR," EXHIBITED BY MR. KEITH HENDERSON AT THE BEAUX ARTS GALLERIES.



A PAINTING WITH A STRONG MYSTICAL IMPORT, BUT NONE THE LESS DYNAMIC: "WHEN THE HORN SOUNDS," BY MR. KEITH HENDERSON.

The paintings reproduced here are the work of Mr. Keith Henderson, and are being exhibited at the Beaux Arts Galleries, in Bruton Place. Mr. Keith Henderson is of purely Scottish blood, without a trace of English in him. The pictures to be seen in this Exhibition were painted during the last two years, either in the Hebrides or in Glen Nevis, Inverness-shire, where the artist's studio is. Mr. Keith Henderson has exhibited fairly regularly at the Royal Academy and more rarely at the New English Art Club. He was elected to the Royal Society of Painters in Water-Colours a few years ago. Of his two posters for the Empire Marketing Board, "Empire Timber" and "Empire Islands" (the only posters he has done so far), the latter took him to Cyprus, where he stayed for a year and a half to paint a series of Cyprus pictures that were exhibited in 1929. Many of his paintings have been bought for important provincial galleries. He is well represented in Manchester, Birmingham, Preston, and Dublin. Our readers may remember his large picture in this year's Royal Academy, called "Cock of the North"; this was bought before the Private View Day.

THREE NATIONAL ANNIVERSARIES.

The Polish festivities in honour of John Sobieski culminated at Cracow earlier in the month, when the 250th anniversary of his delivery of Vienna from the Turks was commemorated. Marshal Pilsudski is seen conversing with General Schindler (extreme right), the German military attaché.—On October 29, King Victor Emmanuel and Signor Mussolini led the festivities in connection with the eleventh anniversary of the Fascist march on Rome. This was the first time his Majesty had taken official part in such proceedings. Twenty thousand men who had been decorated for valour marched from the railway station to the Arch of Constantine and were reviewed by the King and later by the "Duce."—On the same day the Turkish people began the celebration of the tenth anniversary of the Republic. Kemal Pasha took the salute from a great march-past of splendidly equipped troops. Three hundred 'planes circled overhead, one of them flown by Turkey's first woman pilot. Our photograph shows the celebrations at the Turkish Embassy, Berlin. The Turkish Ambassador is seen on the extreme right with his wife.



IN POLAND: MARSHAL PILSUDSKI WITH THE MILITARY ATTACHÉS AT THE CELEBRATION OF THE 250TH ANNIVERSARY OF JOHN SOBIESKI'S VICTORY OVER THE TURKS.



IN ITALY: THE HUGE CROWD IN THE PIAZZA VENEZIA AWAITING THE APPEARANCE OF SIGNOR MUSSOLINI ON THE ELEVENTH ANNIVERSARY OF THE FASCIST MARCH ON ROME.

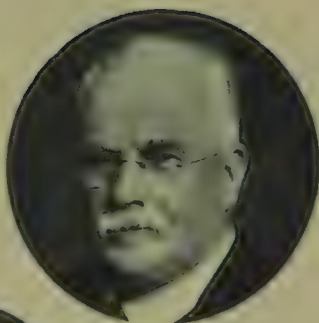


THE TENTH ANNIVERSARY OF THE TURKISH REPUBLIC: CELEBRATIONS AT THE TURKISH EMBASSY IN BERLIN; THE TURKISH AMBASSADOR ON THE RIGHT.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

SIR JOHN BILES.

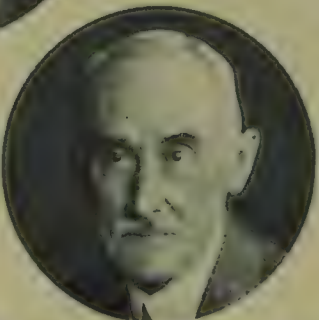
Famous naval architect. Died October 27; aged seventy-nine. Senior partner of Sir J. H. Biles and Co. Became Professor of Naval Architecture at Glasgow University, 1891, after spending ten years with a firm of Clydebank shipbuilders.

**MR. E. H. SOTHERN.**

The famous Shakespearean actor. Died October 28; aged seventy-three. After acting in England, he went to New York in 1883, and passed almost the whole of his theatrical career there. Presented Shakespeare in London, 1907.

**SIR ALEXANDER HOUSTON.**

Director of Water Examinations, Metropolitan Water Board, since 1905. Died October 29; aged sixty-eight. Worked with the Local Government Board on questions of hygiene, 1893-1905; and served on many other health enquiries in England and abroad.

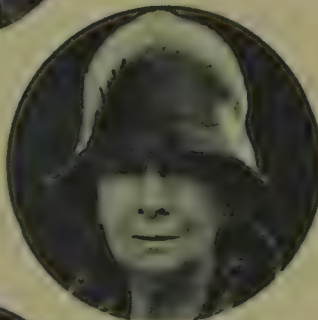


WINNER OF THE EAST FULHAM BY-ELECTION: MR. J. C. WILMOT, THE LABOUR CANDIDATE.

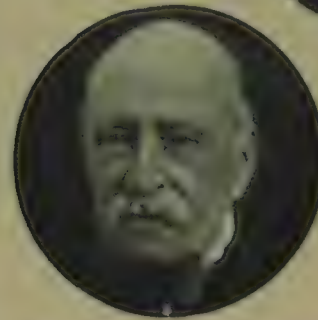
In the Fulham by-election (on October 25) the Labour candidate, Mr. J. C. Wilmot, was elected with a majority of 4840, over Alderman Waldron, his Conservative opponent. This represents a heavy Conservative loss; the latter's majority in 1931 having been 14,521. This seat has never returned a Labour Member before.

**MRS. A. L. SWYNNERTON, A.R.A.**

First woman A.R.A. since Mary Moser and Angelica Kauffmann. Studied in Manchester, Paris, and Rome. Died October 24; aged eighty-eight. Exhibited her first picture in the Royal Academy, 1879.

**SIR AUGUSTUS FITZ-GEORGE.**

The third son of the late Duke of Cambridge. Died October 30; aged eighty-six. Entered the Army in 1864; A.D.C. to Lord Napier of Magdala in India, 1870. Private Secretary to his father, 1886-1895.



THE DEATH OF A GREAT FRENCH POLITICIAN AND MATHEMATICIAN: THE LATE M. PAINLÉVÉ.

M. Paul Painlevé, who died on October 29, was a scientist and mathematician of European reputation. He was Prime Minister of France during the war (1917) and after it (1925). He was a pioneer of aviation in France, and was Professor of Mechanics and Engineering at the Ecole Polytechnique, 1904. He entered the Chamber of Deputies in 1906. In 1915 he became Minister of Public Instruction and Inventions, and later he was Minister of War.

**THE REV. H. J. CHAYTOR.**

Appointed Master of St. Catharine's College, Cambridge. Fellow, Senior Tutor, and Lecturer in Modern Languages at St. Catharine's for fourteen years. Headmaster of Plymouth College from 1908 to 1919.

**SIR WILLIAM RAY.**

Appointed Executive Chairman of the British Electrical Development Association. Chairman of the Committee of Enquiry into Local Expenditure, 1932. Member of the London County Council since 1913.

**PROFESSOR CALMETTE.**

The famous French scientist. Assistant Director of the Pasteur Institute. Died October 29; aged seventy. Devoted his scientific life to the study of tuberculosis, and perfected the Calmette tuberculosis cure.

**SIR JOHN DICKINSON.**

The former Chief Magistrate at Bow Street. Died October 29; aged eighty-four. Practised on the Northern Circuit. Magistrate, the Thames Police Court, 1890-1913, when he was promoted Chief Magistrate.



THE BRITISH JOURNALIST ARRESTED IN MUNICH: MR. NOEL PANTER, ACCUSED OF "TREASON."

Mr. Noel Panter, the Munich correspondent of the "Daily Telegraph," was arrested on October 24, on an allegation of espionage. It was generally understood that this arrest was connected with a graphic account of the Nazi demonstration at Kelheim sent by Mr. Panter to his paper. At first, the British Consul at Munich was refused access to Mr. Panter. On October 27, it was learned that he would probably be tried for "treason to the State."

**M. SARRAUT.**

After a Ministerial crisis lasting three days, following the resignation of M. Daladier, M. Sarraut (a leader of the Radical Party) was able to form a new French Cabinet on October 27. M. Daladier (in whose Cabinet M. Sarraut had been Minister of the Interior) became Minister of War. M. Paul-Boncour again became Minister for Foreign Affairs.



A CAR WITH A HEAVY-OIL BUS ENGINE REACHES 106 M.P.H.: CAPT. EYSTON WITH HIS HEAVY-OIL-ENGINE SALOON MODEL, BEFORE HIS RECORD-BREAKING RUN.

Capt. G. E. T. Eyston, driving a saloon car fitted with a six-cylinder A.E.C. heavy-oil omnibus engine, broke the unofficial speed record for heavy-oil-engined cars on October 27. The engine was the same as has been used in recent months in omnibuses running experimentally on various London routes. Mr. Eyston reached 106.647 m.p.h. The fuel consumption of the engine is less than a gallon for 20 miles—even at speeds of 100 m.p.h. The four-speed gear-box had a back-axle ratio of 1.96 to 1.

**SIR STEWART SYMES.**

Sir Stewart Symes's appointment to the Governor-Generalship of the Sudan was announced on October 30. Sir Stewart entered the Army in 1900 and served in several capacities in Egypt and Sudan. He was appointed Chief Secretary of the Palestine Government in 1925; Resident at Aden in 1928; and Governor of Tanganyika in 1931.

IDENTIFIED AS A FAMOUS GIORGIONE LONG CONSIDERED AS LOST.

THE picture here illustrated, before its restoration and afterwards, has been identified by Signor Giorgio Sangiorgi as a famous work by Giorgione (Zorzo da Castelfranco; c. 1478-1510) which had long been considered as lost. The well-known art critic in question came across it when examining the paintings of the Donà dalle Rose Collection, in Venice. Its history is as follows. It comes, with many other art treasures, from the Villa Garzone, at Ponte, Casale, and was owned, as was the villa (from 1594), by the Michiels. With the villa, it passed into the hands of the Donà dalle Rose, and, later, it was found in a garret, in the very neglected state in which the first of our reproductions shows it. Signor Sangiorgi has ascertained that it is one of the very few pictures mentioned by Marcantonio Michiel in his little note-book—that text-book for the works of Giorgione which enabled the identification of the artist's "Tempest," which the Italian Government bought for £74,600 in 1932. There exists an engraving of it which is

(Continued opposite)



BEFORE RESTORATION—AS FOUND IN A GARRET: "ÆNEAS AND ANCHISES IN THE ELYSIAN FIELDS," THE NEWLY-DISCOVERED PAINTING ACCREDITED AS A GIORGIONE.



AFTER RESTORATION: THE PRESENT STATE OF THE GIORGIONE PAINTING, WHICH IS MENTIONED IN THE NOTE-BOOK OF MARCANTONIO MICHIEL—THE TEXT-BOOK FOR GIORGIONES.

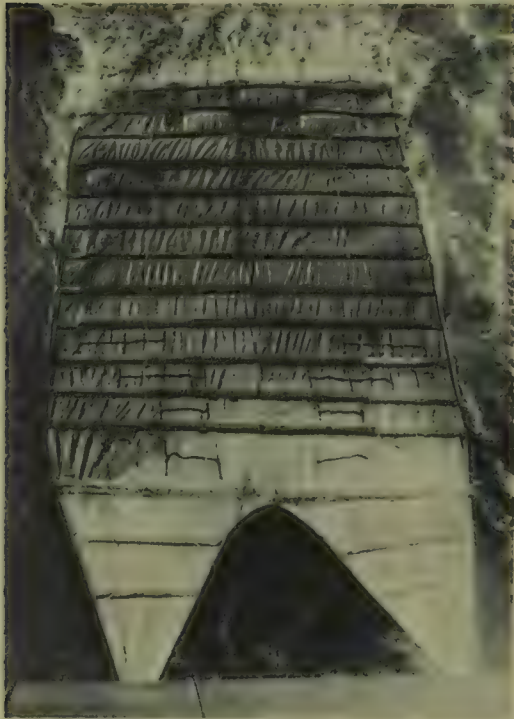
attributed to Campagnola, who is well known as an engraver of Giorgione's works. It measures about 71 cm. by 90. The Italian authorities have taken steps to prevent its being removed from the country, and it is hoped that it will find a place in the Royal Academy in Venice. The subject is the meeting of Æneas and Anchises in the Elysian Fields, as described by Virgil in the "Æneid." In which connection, one may quote Seyffert's "Classical Antiquities": "Anchises, son of Capys, of the royal house of Troy by both parents, ruler of Dardanus on Mount Ida. Aphrodite loved him for his beauty, and bore him a son, Æneas. But having, in spite of her warnings, boasted of her favour, he is (according to various versions of the story) paralysed, killed, or struck blind by the lightning of Zeus. Virgil represents the disabled chief as borne out of burning Troy on his son's shoulders, and as sharing his wanderings over the sea, and aiding him with his counsel, till they reach Drepanum in Sicily, where he dies, and is buried on Mount Eryx."

AN APRONED PETROL-STATION AT SEA:

THE "WESTFALEN"—A GERMAN MID-ATLANTIC AERODROME
FOR A NEW SERVICE.



ONE OF THE DORNIER WAL FLYING-BOATS WHICH ARE OPERATING BETWEEN AFRICA AND SOUTH AMERICA, WITH A HALT IN MID-ATLANTIC FOR REFUELLING BY THE "WESTFALEN."



THE "WESTFALEN'S" APRON: A CANVAS LANDING-RAFT ON TO WHICH FLYING-BOATS MAY TAXI IN MID-OCEAN, AND THEN, WHEN IT IS MADE TAUT, BE HOISTED ABOARD BY A CRANE.

between Europe and South America. Mails and freight are to be carried on the following route (a distance of about 8000 miles): from Berlin to Cadiz by land aeroplane; from Cadiz to Bathurst, British Gambia, by seaplane; from Bathurst to Natal, Brazil, by flying-boats; and from Natal to Rio, Montevideo, and Buenos Aires by other aircraft. The complete journey should take five

[Continued on right.]



LOWERING A MACHINE TO THE RAILS OF THE CATAPULT, WHENCE THE INITIAL SPEED IS NINETY MILES AN HOUR: PREPARATIONS FOR THE SECOND HALF OF A TRANSATLANTIC FLIGHT.



A PETROL-STATION FOR FLYING-BOATS IN MID-OCEAN: THE "WESTFALEN," AN OLD LINER RECONSTRUCTED, AND NOW ANCHORED MID-WAY BETWEEN BATHURST AND NATAL, BRAZIL.

A GERMAN experiment of great interest—of the kind that, not very long ago, would have seemed a fantastic scheme, worthy of an H. G. Wells romance of the distant future—will, it is hoped, be inaugurated soon. The idea was forecast in a recent film, "F.P.I.," which prophesied a mid-ocean floating platform for aeroplanes. It is hoped to maintain a regular weekly air service

[Continued below on left.]



A FLYING-BOAT TAXI-ING ON TO THE "WESTFALEN'S" LANDING-RAFT, WHICH CAN BE PLACED OVERBOARD AND LIFTS PLANES FROM THE WATER.



THE STAGE THAT FOLLOWS THAT SHOWN ON THE LEFT: A FLYING-BOAT ON THE "WESTFALEN'S" APRON, READY FOR REFUELLING.



EJECTED BY MEANS OF COMPRESSED AIR AT NINETY MILES AN HOUR: A FLYING-BOAT LEAVING THE "WESTFALEN'S" CATAPULT RUNWAY REFUELLED FOR A 900-MILE FLIGHT.

days. It is an essential part of the scheme that the 1800-mile Transatlantic passage should be broken half-way across at a floating aerodrome, where refuelling can be carried out: without this, the flying-boats could not carry a sufficient pay-load; with it, they are expected to carry some 3000 lb. of mails, freight, or passengers. For this purpose, the 5000-ton liner "Westfalen," formerly in the American service of the Norddeutscher-Lloyd, has already taken up her position in the middle of the South Atlantic. She has been converted into a floating platform, with a very powerful catapult equipment, a searchlight of 120 million candle-power, a directional wireless installation, instruments for meteorological and oceanographical research, and a crew of about forty. As described in our issue of February 25 last, she has also an apron, or landing-raft, for flying-boats. Two Dornier Wals, on their first trial flight, left Southampton for Spain on October 30.



TRAVEL THAT REPAYS

A world-traveller, lately home from a first visit to South Africa, observes in pleasant reminiscence that Africa was the first Continent to figure in history, but the last Continent to be explored.

What an inviting line of thought for your travels this Winter!

South Africa, Land of Sunshine, linked with Biblical lore—the Phoenicians, the Pharaohs, King Solomon and Sheba's Queen, the Ptolemys, Antony and Cleopatra; the land of Prester John, of Diaz and da Gama, and, further down the centuries, the land of Livingstone and Stanley, of Kruger and Rhodes.

There is a background for travel—a realm of romance to which the Travel Organisation of the South African Government in London can guide you with a minimum of effort and cost, and the maximum of comfort.

How we can do this is told in our little Handbook, "The Sign of the Springbok" (B). A copy will be mailed *gratis* immediately on request to:—The Director of Publicity, South Africa House, Trafalgar Square, London, W.C. 2. ('Phone: Whitehall 4488.)



I AM always preaching that age and country, in regard to painting, are of no importance, and that all we see are good or bad pictures, and am so magnanimous that I even forgive my friends when they admire a good picture for what I consider to be the wrong reasons: as, for example, that a certain Fragonard is a fine thing because it represents a girl with an exceedingly pretty face. Indeed, the very finest works of art, such as Holbein's "Duchess of Milan," in the National Gallery, or Rubens' landscape "The Château de Steen," are not so much subjects for praise or criticism as tests of the onlooker's



1. A STRIKING COMBINATION OF THE PRINCIPLES OF ELEGANCE, HARMONY, AND UTILITY: A BUREAU BOOK-CASE OF FINELY FIGURED WALNUT, DATING FROM THE FIRST QUARTER OF THE EIGHTEENTH CENTURY. (FROM A PRIVATE COLLECTION.)

sensibilities: like the "Fifth Symphony," they climb the heights of heaven, whither mortals must follow if they can.

To speak thus of the work of minor craftsmen in wood is, of course, beyond all reason; one is in a different world, very close to earth, in which furniture is but the frame, as it were, for pictures. None the less, everyone will agree that even frames can be good or bad, and in this sense can furnish a room adequately without paintings at all. Can one make exactly the same distinction between good and bad furniture as between good and bad pictures? I think not—at any rate, not exactly. It is not that there do not exist plenty of pieces of furniture of every age which are clumsily made and whose proportions are displeasing, though the craftsmen of some periods found it difficult to produce a downright bad example, but that, whereas the art of painting is an uncommonly subtle and difficult pursuit, the craft of cabinet-making demands a sensitiveness incomparably less emotional and refined. The cabinet-maker expresses himself in prose, not poetry. At home he may worship the Muses—all nine of them—but in his workshop he must be a practical man, with a metaphorical bowler hat crammed well down on his head that he may remember at all times that he lives in a workaday world.

It is at this point that we have to recognise a distinction it: is all very well to say that obviously

A PAGE FOR COLLECTORS.

WHAT IS GOOD FURNITURE?

By FRANK DAVIS.

the "good" chair or the "good" bureau is that which exhibits the most refined and careful workmanship; refinement seems to me to be important, but by no means everything. What is more important is good proportion and fitness for its purpose. This does not rule out the delightful details of dovetailing and matching which are part of the extraordinary charm of the finest old furniture; but it puts them in their place as adjuncts of a much broader combination of excellences. Perhaps these photographs will explain the argument better than words alone. The bureau of Fig. 1, and the two chairs of Fig. 3 will surely be accepted as examples of supremely "good" furniture; something of their quality will be visible to the experienced eye from the illustrations. Both are simple enough, but whereas the former exhibits an extraordinary refinement of colour, markings, and, above all, of proportion, the latter are cast in a coarser mould altogether. And yet, of their kind, and in their particular way—which is that of the country farmhouse rather than of a London drawing-room—they are as good Windsor chairs as any I have seen. They are of yew, have fine curved stretchers of an early character, sturdy cabriole front legs, and almost a brutal splay at the back. Their pierced backs remind one of Chippendale's attempts at Gothic, though there is no definite reason to believe that the country maker who was responsible for them had ever heard of Chippendale; he could just as easily have obtained his idea from the windows of his parish church, wherever it was, and I don't see why he shouldn't be given credit for that much imagination. The bureau belongs, of course, to the first quarter of the eighteenth century, and the chairs might be as early as that; though, as similar things were popular in the country (mainly with wheel backs) up to our own times, he will be a bold man who cares to dogmatise to a decade or so. In any case, the date of both bureau and chairs is of no importance whatever; there they are, not academic examples of "good" or "bad" furniture, but two sorts of superlatively good, the sophisticated and the bucolic, both simple, practical and comely, and both looking perfectly at home in the same room. (This latter point is a very severe test.)

It is one thing to enjoy what we call "nice" things; it is a more difficult, and very salutary, exercise to ask ourselves why we admire them. Why do we call some things "good" and others not so good? This is a matter beyond any question of mere personal taste, for while each individual has his own ideas about particular styles, there is a general consensus of opinion among cultivated people that certain fairly well-defined categories are definitely beautiful. Mr. Eric Gill has attempted an explanation in a recent book, to the effect that "beauty is the radiance of things well done"—a very profound

remark, if a trifle lacking in precision; for two people might conceivably quarrel as to whether the work is "well done": you may agree or differ, but at least this definition has the merit of insisting upon the importance of craftsmanship. If Mr. Gill means that, in addition to sheer excellence of detail, beauty also entails a harmony of line and a niceness of proportion, I don't think any lover of fine furniture, old



2. A PIECE THAT PRESENTS A REMARKABLE CONTRAST IN STYLE TO THOSE SEEN IN FIG. 3: A TURNED CHAIR, DATING FROM ABOUT 1600, MADE OF YEWE, AND EXHIBITING A HIGH DEGREE OF TECHNICAL EXCELLENCE.—[Reproduction by Courtesy of Messrs. Mallett and Son, New Bond Street, W.1.]

or new, will feel inclined to disagree with him. With this in mind, what do you think of the chair of Fig. 2, which I deliberately illustrate here by way of contrast? Like the two Windsor chairs, it is also of yew, and, like its many brethren, an excellent example of the turner's handicraft. Numerous people have

a habit of dating these imposing chairs as far back as the reign of Henry VIII., but I have never met anyone yet who can either prove or disprove this theory; nor can anyone prove that such things were not made until well into the eighteenth century. Most of us wisely say, "circa 1600," and leave it at that. In any case, it is an early type, and a fascinating one: magisterial and a trifle uncouth. Once again, the date is of no importance; it is, quite definitely, also a fine thing in its particular manner, and as such is covered by Mr. Gill's definition. Anyway, refinement is by no means the only virtue of good design.



3. TWO WINDSOR CHAIRS OF YEWE, WITH CARVED STRETCHERS AND "GOTHIC" TYPE OF BACK: DIGNIFIED FURNITURE, AS FINE, IN ITS DIFFERENT GENRE, AS THAT SEEN IN FIG. 1. (FROM A PRIVATE COLLECTION.)

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"THE TUDOR WENCH." AT THE EMBASSY.

GRATELY daring, Miss Elswyth Thane takes a casual suggestion of Burke's that "Elizabeth was not indifferent to the admiration of her handsome page, Fernando Aubrey," and constructs a love-tragedy from it. If the play does not greatly grip, it is sufficiently entertaining to make a journey to Swiss Cottage worth while. We are shown Elizabeth, at the age of fifteen, resisting the advances of her guardian, Sir Thomas Seymour. Mr. John Laurie is a trifle stagy as Seymour, but he makes him a hearty, merry fellow with a well-turned leg and a gift for concealing his infidelities from his fond and foolish wife, the Dowager-Queen Catherine Parr. He and Mr. Derrick de Marney, who plays the favoured page, give one of the best exhibitions of fencing seen on the stage for many years. The audience was definitely thrilled, and only by the greatest self-restraint refrained from giving the bout an encore when Fernando fell wounded to the ground. There is a lack of warmth in the scene in which Fernando climbs in at Elizabeth's bed-room window; neither of the young lovers shows the ardour of a Romeo or Juliet. It is a little difficult to appreciate Elizabeth's actual feelings towards her guardian. On the death of her lover (killed by Sir Thomas's orders) she seems prepared to accept his advances; this final scene, in which she is discovered in his arms by Catherine Parr, is the most effective in the play. Not a work of outstanding merit, but a praiseworthy first effort.

Brock's fireworks are made by the oldest established firm of firework-makers in the world, and their old factory employed about 450 workers; their new factory at Hemel Hempstead is to be even larger. This year Brock's are again to the fore with fresh ideas to please young and old with firework novelties. Moreover, we are informed that 1933 is likely to be a bumper year with regard to firework displays—probably the best since 1919, when the celebrations of Guy Fawkes Day made a record. Small boxes and large cases of all kinds of fireworks are produced by Brock's, and are available from five shillings to five guineas. Alternatively, one may obtain a "Magic Fount" or a "Harlequin" for a penny, or a magnificent set-piece such as the "Mystic Tree" or "Niagara Falls" for forty shillings. Other novelties

are "Guy Barrels" and "Empire Radio Signals"; while the "Hummer"—a star turn at the great Crystal Palace displays—is now available on a small scale for any boy to fire in his own back garden. In addition to fireworks for Guy Fawkes celebrations, Brocks also supply cracker novelties for use at Christmas time. Among these are "Joke Bombs," a new method of distributing toys and presents at children's parties; "Wonder Bottles," "Telephone Call Boxes," and special large carnival bombs for halls. They are on sale everywhere.

Newfoundland has been hard hit by the collapse of fish prices in the foreign markets. Yet last year barrelled pork to the value of 500,000 dollars was imported by the colony. Mr. Mitchell, M.P. for the constituency of Trinity Bay, convinced that the whole of this could be easily raised at home, has set about the establishment of pig breeding as one of the island's industries. With the co-operation in England of the manufacturers of "Nugget" Boot Polish, a number of pedigree large black pigs were selected and shipped to Newfoundland to form the nucleus of the breeding stock. In their distribution, the "Community" plan is being followed. There are, in Mr. Mitchell's constituency, some thirty-six settlements, and these are being supplied, as rapidly as possible, with pigs for breeding purposes. In each settlement a committee is formed to look after the animals. It is a singular fact that until the arrival of the new stock from England, there was not a single black pig in Newfoundland, and very few of the inhabitants had ever seen one. They were instantly dubbed "Nuggets," and by this name the breed will be officially known in future.

Those of our readers who are smokers, and prefer cigarettes to a pipe, and particularly those who have given their allegiance to the Virginia cigarette, will be interested to hear of a new brand put on the market by the manufacturers of "State Express" cigarettes. Realising the needs of the times, they have introduced a new "State Express Luxury Cigarette," namely, "333," and this at the moderate price of sixpence for ten. In so doing, the manufacturers make the claim to offer a luxury cigarette at an everyday price. "State Express 333," we learn, are guaranteed to be all pure Virginia tobacco, specially selected and matured by age.

THE UNCONQUERABLE.

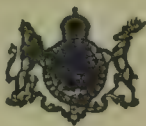
(Continued from Page 718.)

reward in the hearts of all who can descry in man some embryonic stuff of superman.

After the first expedition, Wilson was strenuously engaged in research on grouse disease, as well as study and illustration of British mammals and birds. This work prevented him from accompanying Shackleton, but when Scott had completed arrangements for his second expedition, it was felt that Wilson was quite indispensable, and he was released. The world knows how the adventure, dogged from the first by every unexpected mischance, ended in tragedy. Scott, Wilson, and Bowers died when within only eleven miles of a depot which would have saved them, Oates and Seaman Evans having died earlier. Mr. Cherry-Garrard in his introduction is of the decided opinion that the cause of the disaster was imperfect knowledge at that time of food values. The party died of starvation which science, at its then stage of development, had not been able to prevent. The manner of the explorers' death has become part of our epic. A little before the end, Scott wrote of Wilson: "His eyes have a comfortable blue look of hope and his mind is peaceful with the satisfaction of his faith in regarding himself as part of the great scheme of the Almighty." When the bodies were found, it was evident that Wilson had died very quietly, in the attitude of sleep, with his hands folded upon his breast. His own last letters, written with nobody knows what pain and effort, are infinitely touching, and the last words he ever wrote reaffirm in three syllables his lifetime's faith: "All is well." No reader of this volume can doubt that when he closed his eyes for the last time, he was merely putting into practice once more the habit of a life well lived "to dread The grave as little as his bed."—C. K. A.

Many of our readers will have read the Duke of Connaught's speech which he made on Oct. 20 at Trinity House, describing the distress prevailing among seamen at the present time. "Until there is a very marked change in the position," he said, "we are still faced with the effects of the prolonged period of depression and have to meet increasingly urgent appeals from these funds dealing with temporary distress among seamen and their families." That being so, we have much pleasure in recommending to the attention of our readers a ball which is being organised to take place at Claridge's on Dec. 7, in aid of the Missions to Seamen. The ball is under the patronage of H.R.H. the Prince of Wales, and the organisation is in the hands of the London Harbour Lights Guild.

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to H.M. the Queen.

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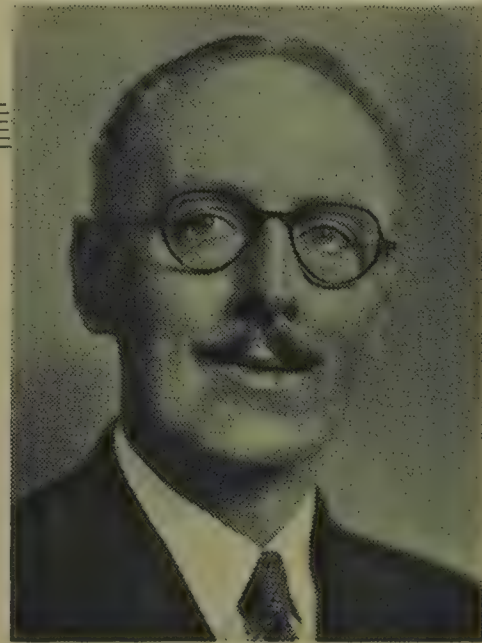
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a dinner jacket six guineas or four and a half guineas ; dress trousers forty-two shillings and sixpence ; black dress waistcoat twenty-eight shillings and sixpence ; white dress waistcoats ten shillings and sixpence to twenty-one shillings.

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NOTES FROM A TRAVELLER'S LOG-BOOK : ON THE COAST OF DALMATIA.

By EDWARD E. LONG, C.B.E., F.R.G.S.

THE choice of a spot for an autumn or winter holiday, somewhat off the beaten track, and yet not too far from home, is not an easy one; which is why I venture to suggest the coast of Dalmatia for the purpose. Here you have a region, from Split, in the north, to Kotor, in the south, blessed with an extremely mild and sunny winter climate; with a luxuriant vegetation, largely sub-tropical in character, and of great natural beauty; and a rocky, indented coast, sheltered by numbers of picturesque islands, set in a sapphire sea, with a glorious mountain background. It is peopled by fine-looking folk, kindly and hospitable, and unspoiled by tourist traffic. Amongst them you will find many wearing the national costume, rich in colour and pleasing in style; whilst every place of importance along the coast is rich in historical and archaeological interest, for Dalmatia has belonged, in whole or in part, in turn, to the Romans, Goths, Slavs, Hungarians, Turks, Venetians, and Austrians, before, as a result of the Great War, it became part of the kingdom of Yugoslavia, and its history is stirring in the extreme.

The three principal centres on the Dalmatian coast are Split, formerly Spalato, Yugoslavia's chief port, with a magnificent harbour; the wonderfully

picturesque old city of Dubrovnik, perhaps the most perfect example in Europe of a strongly fortified mediæval seaport; and Kotor, built on a ledge between the Montenegrin mountains and the Bocche di Cattaro, a beautiful inlet of the Adriatic, with five broad gulfs, each connected with the other and



BETWEEN DUBROVNIK AND GRUŽ: A TYPICAL STRETCH OF THE BEAUTIFUL COAST; SHOWING THE SUB-TROPICAL CHARACTER OF THE FLORA.—[Photograph by J. Tosovic.]

forming one of the finest natural harbours in the world. Kotor, which is the port for Cetinje, the capital of Montenegro, dates from Roman times, when Justinian built a fortress there; and has been held, since then, by the Turks, and by half-a-dozen European countries, including England. Similarly, Split commenced its career as a Roman settlement, afterwards falling into the hands of the Goths and the Huns, and then becoming a most important Venetian stronghold; and the most interesting of its ancient buildings to-day are the remains of the palace and tomb of the Roman Emperor Diocletian.

Dubrovnik is of somewhat later foundation, but it, also, is of ancient lineage, for it dates from early mediæval times, and its crowning glory is that it has been left unscathed in the onward march of time. Here you may still see massive seaward fortifications rising abruptly from the water's edge, and buildings of the thirteenth and fourteenth centuries, splendid examples of Byzantine, of Romanesque and Venetian Gothic. Here, too, was the centre of Yugoslav culture in the Middle Ages, a culture afterwards maintained, throughout the long centuries of Turkish misrule and Austrian domination; and so in Dubrovnik to-day you find a delightful blend of

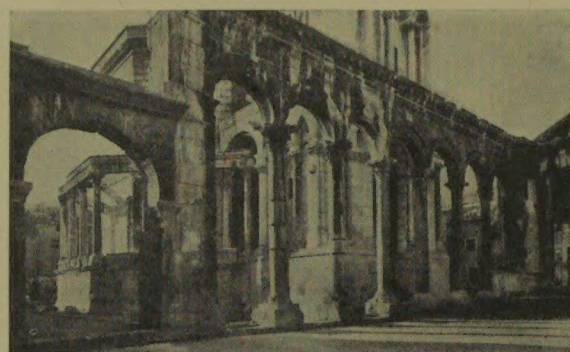
old-time art and architecture and modern progress, for Dubrovnik possesses up-to-date hotels, together with good facilities for such sports as bathing, yachting, fishing, and tennis; and as for amusement, there are musical performances in the public gardens, a theatre and cinemas, whilst there is dancing in the principal hotels and in various clubs and institutions.

Apart from this, Dubrovnik is thoroughly well organised as a tourist centre, from which trips are arranged by the Putnik (Official) Tourist Office to all places of interest and scenic charm in the neighbourhood, and, indeed, as far afield as Cetinje, Split, and Kotor; and it has most attractive suburbs, with charming walks amid groves of olive and cypress, orange and lemon trees, and by gardens fragrant with flowers, so that you would do well to make it your headquarters for your holiday on the Dalmatian coast.

And, lest you think Dalmatia too far afield, too difficult to reach, let me remind you that, leaving London by the early boat train, you can reach Trieste just before midnight on the following day, and leave Trieste by steamer that day for the Dalmatian coast, arriving at Dubrovnik in time for tea on the next day. The steamer service is an excellent one, and the journey, along by the coast, is one full of interest. Finally, for those who wish to take things more leisurely, the journey may be broken in Paris and Venice, thus avoiding night travel, and affording a good opportunity for sightseeing in two of the chief cities of the world.



DUBROVNIK: A GENERAL VIEW OF THE MEDIÆVAL WALLED AND FORTIFIED CITY; SHOWING THE BEAUTY OF THE SURROUNDINGS AND THE MOUNTAINOUS NATURE OF THE COUNTRY INLAND.—[Photograph by J. Tosovic.]



IN SPLIT: THE PERISTYLE OF THE PALACE OF THE EMPEROR DIOCLETIAN, WHO AFTER RENOUNCING THE IMPERIAL CROWN LIVED HERE UNTIL HIS DEATH.

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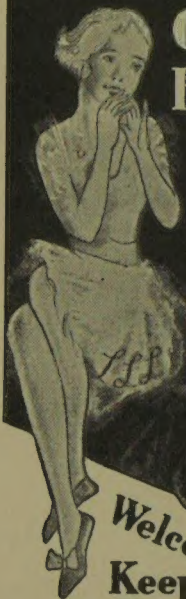
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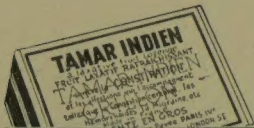
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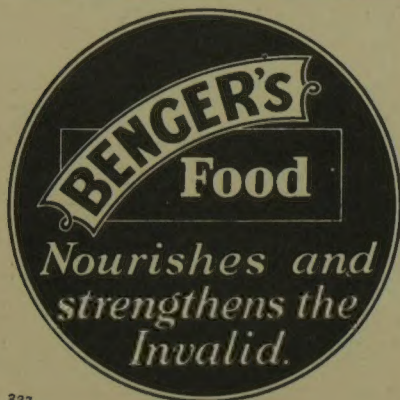
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AND A SKATER . . .

The skating season is now upon us and the faithful regular, keen as ever, is hard at it. The mystic word "test" is whispered in awe around the rinks. Broods of trembling beginners stand shyly on the brink. What to do? How to begin those first few days of inevitable tumbles and how to avoid the worst of them are the questions demanding reply.



Well, first of all you must be properly equipped. To try to skate in cheap or borrowed boots and skates is a sheer waste of valuable time. Father's old shooting boots stuffed with ski socks

the hips, cultivate a kind of nigger slink, keeping the hips well under you, rather like a man carrying a weight in each hand, with bent knees and flat feet.

Many people go wrong at first in trying to reverse the natural shoulder swing of walking. When you walk you swing the opposite arm and shoulder forward to the leg upon which you are putting your weight. Now when you can skate a little you begin to learn the contrary to this, but at the very first, try to be as natural as possible and stick to the swing you have had since babyhood. Speed skaters keep it all their lives and it remains an important part of their technique to the end. You have plenty to think about without adding a change of so fundamental a character to your efforts.

Naturally you will have someone to help you in your first essays . . . *Two pages full of entertaining, but very instructive suggestions, by T. D. RICHARDSON, Author of "Modern Figure Skating."* Get the *SPORTING & DRAMATIC . . . and SKATE!*

A GUN DOG IN THE MAKING . . .

Commencing with Oct. 28 issue, the *SPORTING & DRAMATIC NEWS* shows in photography HOW to train a dog to the gun, by Commander Douglas Lang, R.N. The feature will be completed in three weekly instalments. The first instalment . . .

1. THE FIRST LESSON, and a very important one.
2. THE PUP ON A LEAD. A first lesson in walking to heel.
3. WITHOUT A LEAD — the second lesson in walking to heel.
4. PERSIST IN THESE LESSONS . . .
5. OVER THE STILE. At a fence or gate, dogs last, please, not in front of the guns . . .
6. TO BE FALLEN OVER . . .
7. FIRST LESSON IN DROPPING.
8. THE NEXT STAGE is to retreat away from him with your hand raised . . .
9. GO BACK and pat and reward him.
10. THE THIRD STAGE. Increase your retreating distance by degrees . . .
11. DROPPING TO SHOT, very necessary when walking up game.
12. DISCIPLINE at meal times.
13. THE FINAL TEST.

IN THIS WEEK'S ISSUE

TOM WALLS on Gordon Richards and Fred Archer
 RACING NOTES by Rapier
 THE SEASON'S LAST NEWMARKET MEETING
 —Reported by photography
 SHORT STORY—"The Oaf" by Tomlinson Wright
 More Rugby Union Personalities: by F. J. Sellicks
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 GREASED LINES FOR GRAYLING
 Suggestions on a little known method of fishing: by Captain W. F. Cornewall
 STAGE OF THE DAY: notes and comments
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 FROM LADIES' TEES: by Eleanor E. Helme
 SPORTING MODES OF THE MOMENT: by Lorna Cameron
 BY THE WAY: Topical Sport comment

In This
Week's

ILLUSTRATED

SPORTING

AND DRAMATIC News

are useless. Get a good outfit, it will last you for years.

Once on the ice, gripping the barrier in a frenzy, then what? First of all, don't try to use the heel-and-toe movement of walking. That is fatal. You must try to roll the weight of your body from

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